

THE ETUDE.

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THE ETUDE.

PHILADELPHIA, PA., OCTOBER, 1888.

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HOW TO LISTEN TO MUSIC.*

E. F. AYRES.

LET music appeal to the heart. Listen in the anxious desire to discover a hidden meaning. Music must speak to the inner soul. The soul that hears aright—that actually comprehends its speech—is conscious of the real presence of spiritual voices that come from the unknown world. Human ears have never heard music; they only hear empty sounds. Language is not thought; it is only an arbitrary exciter of thought. It is not in any accurate sense even a vehicle of thought; it is only an arbitrary instrument by which one soul may excite thinking in another. So it is with sound. It is not properly the vehicle of music. Music is like thought: it is as silent as the stars; its glow may be excited by sounds, as the glow of the burning coal may be excited by the wind. Do not wait for music to enter your soul from any material or sensuous source. All that were sound can do is to hold the attention of the deepest depths of the soul, effectually shutting out all distracting thoughts and causing the soul to yield itself to the spiritual influences that are present. Give attention, therefore, and let music have its sweet influence. For by some beautiful Providence some souls are permitted to hear the voices of the infinite. Perhaps you are one of the favored few. The music that the poet hears is the same that the musician feels. The sense of sight has as much to do with music as the sense of hearing. Sound excites the spiritual nature perhaps a little more directly and more deeply than light, for, as Hegel seems to teach, the sense of hearing is even more spiritual than sight. But as Carlyle has said, "See deeply enough, and you see musically." The man who does not feel the poetry in life simply fails because he only sees the outside of things, and if his soul is never moved by exquisite music and harmony divine, it is because he hears only empty sounds, never penetrating to the heart of things.

A musical composition is a poem. Read it. Let it touch your soul with heavenly fire. Cousin says, that the highest triumph of all Art is to give expression to the pathetic. The highest art is the art that touches the soul most deeply; the art that is most intense is joyful spiritual power; the art of Beethoven; the art of the Sonata Appassionata. Therefore, if it is the purpose of music to touch the emotional nature, you miss the meaning entirely if you content yourself with the merely interesting variety of the tones produced. One may listen to

musical sounds as he gazes at an intricate piece of machinery. His intellect is excited to a certain extent by the complex character of the piece. If he is familiar with harmony and counterpoint, and thereby capable of comprehending the various technical phases of the composition, his intellect will find in some music a severe exercise, such as noble intellects delight in. But intellectual delight in music is a very small part of the joy that the true listener should derive. In music the intellectual is made subordinate to the emotional. Music never was intended as a language of the intellect. If its intellectual character were its highest quality, then music would take a low rank when compared with many other studies. But music is the supreme language of the higher sensibilities, unequaled in all the realm of emotional speech. Herbert Spencer says that, considered as the language of emotion, "Music is only second in importance to the languages of the intellect—perhaps not second."

Purely intellectual compositions, however interesting they may be, are not, properly, music. If Bach was, as some imagine him to be, a purely intellectual writer, he could not properly be called a musician. But Bach is full of deep emotional meaning, and the successful student must find it and feel its thrill.

Some teachers may not agree with the writer, but it is his firm belief that nothing in the line of musical study will do more to cultivate true and healthy musical feeling than the careful study of the "Well-tempered Clavier-chord." If you fail to see beauty there sufficient to touch your emotional nature, bring more enthusiasm, and do more preparatory work, but, above all things, listen with the sincere desire to comprehend the master's language.

There are many piano teachers to whom music is only interesting as the means of a livelihood. They count their musical gifts as being worth just so many dollars and cents to them. Joy in music means to them the delight in dollars. The writer once heard a respectable gentleman declare that his greatest effort in teaching was to produce a good tone—adding that the sweetest tone his ears had ever heard was the "clink of the silver dollar." It was this "clink" that he was trying to "produce." This gentleman deserves credit for his candor and absence of affectation, but his case is not an enviable one, for his soul enters not into the kingdom where "music sits enthroned." How many, oh how many, are entirely shut out from that beautiful realm!

There are very many, on the other hand, perhaps the vast majority of professional musicians, whose only pleasure in music is the meagre intellectual pleasure they derive. This is what some writers term sensuous pleasure, but it is, properly, intellectual pleasure. It is a very low order of intellectual pleasure in many cases, and amounts to nothing more than the perception of rhythm and melody; or it may extend to the perception of intervals, harmonic progressions, tone color, and many other things, but these things are only the servants of music. Will you stand outside of the temple and gaze in mute wonder at the servants and doorkeepers, never desiring to enter into the temple itself where alone the divine blessing may be sought? Harmony is an aid to the listener, because it is a servant of art. Let it lead you within the temple; there alone is the shrine where Bach and Beethoven knelt—there, the altar where selfishness, and greed, and envy, and worldliness were daily sacrificed—there they received the "unction from on high," the divine inspiration. "To get nearer to the Godhead than other men, and thence diffuse his rays among men" was Beethoven's ideal joy. Let us seek our musical joys in the same great cathedral. Blessed is the man who learns how to hear.

MUSICAL PUNCTUATION.

J. S. VAN CLEVE.

AN earnest wish for some system of punctuation in music, expressed by Richard Walton in the August ETUDE, is a healthy sign of the times, for when teachers begin to realize that music is something more than water-gruel, and that even when the notes have been duly thumped out and piled brick-wise in regular measures, their task is not finished, there is hope that the American people will begin to find in music that nourishment for the whole being which it is in reality, and is in such a practical way, among the Germans. There ought to be some system, or complete and intelligible method of indicating the anatomy of a musical work, but we may give two hints as to how it may be gotten at. First, every teacher knows that those curved lines and dots which abound in the printed page are not the results of the printer's caprice, but were placed there by the composer; however, only a small percentage of teachers can be said to really indoctrinate the pupil in those signs. The reason of this neglect is not far to seek: it demands even more minute and laborious attention than to secure correct fingering, or better say, finger-selection. Now let the teacher with a beginner insist upon the primary distinction of the curve or legato, and the dot or round staccato being established in the mind. If one should not teach a pupil to read the scale of a piece correctly, and should allow a careless child in the key of E flat to play A natural or D flat, he would be liable to musical court-martial, or the pillory of ridicule, yet to run over the punctuation is just as gross an error. There are four primary relations between the face value and the real value of a note, or between notes (that is, printed shapes) and tones (that is, audible sounds). These are, first, legato or par valuation; second, the so-called portamento, or, better say with Kullak, the non-legato, that is, 75 per cent; third, the round or dot staccato, that is, 50 per cent; and fourth, the sharp or pointed staccato, or 25 per cent.

The par value, or legato, and the round staccato, or 50 per cent, are the most obvious and the most essential, although all four are indispensable in the refinements of finished art. An easy way to impress these rudimentary ideas of time upon the pupil's mind is to take the metronome, which should be upon the piano of every conscientious teacher, and setting it at a high number, say 180, cause him to play a simple exercise of a few notes, first holding every one through four ticks exactly, for legato, then two sounding and two silent, for round staccato, then three sounding and one silent, for non-legato, and lastly only one tick sounding and three silent, for the sharp staccato. This method of discounting the notes and translating them into tones should be made automatic. This is the first suggestion and is the most practical, although, alas, in the wretchedly incorrect printing which we too often find, it would not be a perfect guide. The second way to render music intelligible for the teacher, with that accurate and instinctive knowledge of form which is one of the primary requisites of the really competent teacher, is to insert the same commas, periods, colons and semi-colons which are used in literature. Dudley Buck is said to do this for his vocal pupils. It needs but a moment's reflection to assure any one how much this would do for the clearness of interpretation, for the analogy between music and literature amounts to parallelism.

In addition to these two general laws of musical punctuation, one special direction should be added, that is, never blur or dovetail the conclusions of the musical period, with the period to the beginning of the next period. Some otherwise artistic pianists are careless in this particular. It is not necessary to chop off the last note or chord of a period, as if a guillotine had come down upon them, but let a positive space of silence intervene, say about equal to half the face value of the note.

This clear attachment and detachment of the constituent tones of a musical work is of the highest import.

*By some mistake in "making up the form," a portion of the following article was published in the September "ETUDE," as a part of an entirely different article.

MUSICAL ITEMS.

[All matter intended for this Department should be addressed to Mrs. HELEN D. TREMPER, Box 2920, New York City.]

HOME.

The American Opera Company. Mr. Gustav Hinrichs, conductor, will continue its Philadelphia season until November 26th, when it will undertake a tour of the principal cities as far west as Chicago, to last till spring. It will then return to Philadelphia for a long season. Among the novelties to be produced next season, will be Weber's "Sylvana" and Nessler's "Trumpeter of Sackingen." The repertory at present consists of thirteen operas, including "Raid," "Fra Diavolo," "Mignon," "Ballo in Maschera," etc.

Mr. FRANK VAN DER STOKKEN introduces his usual series of symphony concerts at Chickering Hall, New York.

The Von Billow concerts will be given at the Metropolitan Opera House, New York. He will leave Germany in March, and give six concerts in New York, and six in Boston.

The Symphony and Oratorio Societies. Mr. Walter Demersch conductor, will give their usual series of concerts at the Metropolitan Opera House, New York.

The National Conservatory of Music of America. Mons. Jacques Bonhy, director, numbers among its faculty, Messrs. Chopin, Pritsch, B. Joseffy, F. A. Dulcken, B. O. Klein, L. Lichtenberg, Mamert Bihy, H. T. Finck, and Misses Jessie Pinney and Adèle Margulies. A National Conservatory chorus is being formed, with the purpose of giving three concerts during the winter.

Mr. J. F. VON DER HEIDE has returned to New York, and resumed his position at the N. Y. Conservatory, as well as his harmony and pianoforte instruction.

FRAU ANNA STREINIGER-CLARK and Fred. Clark, of Boston, announce the opening of their pianoforte school in Boston; also that they are prepared to accept engagements as concert pianists.

The Aschenbrosel Society, of New York, gave a benefit concert on September 21st, at which Theodor Thomas conducted the orchestra. Rafael Joseffy played and Emma Juch sang.

AUGUST HINRICH, of San Francisco, has completed an opera called "Monsieur Hercules." It will be performed next winter.

The Toronto Conservatory of Music, Edward Fisher, Director, has 600 pupils.

CONRAD ANSORGE has become one of the professors of the pianoforte, at the Grand Conservatory of Music, New York.

The New York College of Music has just issued its yearly catalogue. Among the names in the list of its faculty, we read those of Alex. Lambert, director and teacher of the pianoforte, Messrs. Epil Fischer, G. Dannreuther, Ad. Hard-gew, B. G. Klein, Arthur Mees and Mme. Anna Lankow.

FRANZ ROMMEL will visit this country during the season 1889-90, making a tour of the chief cities from New York to San Francisco, on his way to Australia.

The Buffalo Orchestra, under Mr. J. Lund's directorship, now numbers 40 members, and eight concerts will be given next season.

The Baltimore Philharmonic orchestra, Mr. W. Edward Heimendahl, conductor announces four concerts during the winter. Messrs. Carreno, and Messrs. Joseffy, Harold Randolph and Dr. Hopkinson, baritone, are to be the soloists.

DR. LOUIS MAAS, the pianist, has just returned from an extended tour through the west. San Francisco, New Orleans, Washington, are among the cities he visited.

SEIDL, Gericke, Joseffy, Ansoerge, Campanini, Rosenthal, Musin, and Miss Ann of the Ohe will be heard at Steinway Hall during the coming winter.

The Worcester music festival took place from Sept. 25th to 28th. It closed with "The Messiah," with Misses Emma Juch and Hope Glenn, and Messrs. Alway and Babcock as the soloists.

ANTON SEIDL has been assigned to conduct the Brighton Beach concerts next summer.

FOREIGN.

NESSLER's "Trumpeter of Sackingen" was performed for the one hundredth time, at Berlin, not long ago.

DR. CARL REINECKE, of Leipzig, was the chief conductor at the recent Salzhurg music festival, and also won triumphs as a composer and a pianist.

BERLIN possesses sixteen theatres, seating 17,500 listeners.

"The Three Pintos," Weber-Mahler, enjoyed a success at Prague, at its first performance in that city, recently.

BRUSSELS contemplates producing Wagner's "Meisneringer," "Lohengrin," "Walkure" and "Siegfried" next winter.

Two royal musical directors died at Berlin in August: Jean Vogt, who was also a composer and 66 years of age; and Fred. W. Jähns, aged 80 years. The latter was celebrated for his works on Carl Maria von Weber.

MISS GERTRUDE FRANKLIN, of Boston, has been singing with success in London, Eng.

The remains of Franz Schubert were transferred from the Währinger Cemetery to their final resting place, near those of Beethoven, on September 25th. Father Schubert, a brother of the composer, consecrated the remains in the Währing Chapel, choruses were sung, and thousands of people watched the ceremony. The grave was covered with flowers.

MRS. PAULINE LUCCA has decided to retire from the operatic stage in 1890. She will pay a visit to America during the winter of 1889-90, and Mme. Episcopoff will be the pianist in her tour of the United States. After Mme. Lucca's return to Europe she purposes to establish a school of opera, together with a theatre for public performances of opera. Mme. Lucca is to receive \$1500 per concert on her farewell visit to this country.

MISS AMANDA FABRIS, of New York, made her first appearance with the Carl Rosa opera troupe in Dublin. She sang the part of *Marguerite* in Gounod's "Faust." Her success was pronounced.

MRS. PATTI returned to Cray-Vos, on Sept. 3. She will return to Buenos Ayres next year, and is to receive \$2550 for each appearance.

A SISTER of Franz Liszt has just died at Temesvar, Hungary, aged seventy-five years.

TSCHEIKOWSKI's opera "Mazeppa," was heard for the first time in England, recently. It was performed at Liverpool by the Russian opera company.

The distinguished pianist, Sophia Menter, will make a tour of France, England, Russia and Germany next winter.

RAIF'S METHOD.

TO THE EDITOR OF THE "ETUDE."

Sir—As there has been of late considerable talk in the columns of your paper about etude practice, perhaps you will let me cite, as pertinent to the time and subject, what the great teacher, Oscar Raif, says of etudes. His position on this ground is, so far as I know, unique.

He says the practice of studies or etudes is, at best, a quite needless expenditure of time. What technical exercises the student needs he can get perfectly well from a diligent and long continued practice of finger exercises, arpeggios, the scale, etc. So that, with a compact and yet simple system of technical exercises (such as Raif's own), every necessary sort of physical training can be had daily. Whereas, on the other hand, each single study—generally the practice of days or weeks—presents but one or two special points of difficulty to be overcome.

Then, too, adds Raif, in an etude, the rule is, that but one hand is being truly exercised; the other hand, though perfunctorily employed with an accompanying harmony, being to all intents and purposes idle; while in the specific finger exercise, both hands can be taking the same amount of exercise simultaneously. Thus it will be seen that the waste of time is a double one. And therefore, says Raif, "I hate my etudes." Certain studies, said he—those of Chopin and Schumann, for example—are an indispensable part of the literature of music; and Raif makes a great point of familiarizing his scholars in a large way with the "literature." His constant use of Bach might seem to some, unacquainted with German methods, the exact equivalent of etude practice. That it is not merely this must be plain to all students who know the immensely comprehensive value of a Bach education; and as an illustration of the fact that Bach study and etude practice are two different things, may be taken Delaborde's plan of teaching, which is to give at one and the same time, two books of Czerny (Sonate d'etude and Ecole des Virtuoses) and some composition of Bach, besides original technical exercises.

LATHA H. EARLE.

AN INCIDENT.

DEAR ETUDE:—

The following funny incident may afford amusement to some of your readers. If suitable for publication use it.

Some years ago, St. P.—Church, in the village of W.—, was in charge of a priest who had earned the reputation of being more than eccentric by sundry tartling performances. One Sunday the organist of the church found himself rather short of soprano, and secured the services of a Miss M.—from a neighboring city. During the celebration of mass the clergyman evinced considerable annoyance, and at last turned toward the choir and shouted, "there is a strange voice in the choir, and the young woman can please step down and out; we don't want any one's assistance who doesn't belong to this parish!" The young lady in question was, of course, very much embarrassed, and she left the church but for the earnest prayers of the organist, who succeeded in persuading her to try again at vespers. The music went on at vespers uninterrupted until the offertory, at which time Miss M.— began to sing Luzzi's Ave Maria. Suddenly the priest left the altar, and as suddenly responded with a small ladder, with which he walked rapidly down the aisle of the church, and placing it up against the choir gallery commenced to mount it. This was too much for Miss M.—, who gave a hysterical shriek, and throwing down her music, bounded down the stairs leading out of the loft, headed a passing horse-car, and implored the protection of the passengers. The explanation of the extraordinary action of the priest was, simply, that he was very particular to keep the clock in the face of the gallery wound and running, and noticing that it had stopped, he went directly about regulating it, instead of waiting for the end of service.

DAVID ROBERTS.

A SUGGESTION.

ED. OF THE ETUDE.

In the ETUDE I find many good suggestions from teachers. Among my many subscribers and readers I suppose there are many, like myself, situated in a country town, where it is impossible to get to a music store to select music. Procuring music for a class of varied tastes and abilities, I find my greatest trouble. Would it not be a good idea for teachers similarly situated to exchange views on the subject, mentioning the names of good teaching pieces, also the best and most pleasing concert music vocal and instrumental, giving at the same time the degree of difficulty of each piece—the correspondence carried on either through the columns of the ETUDE or privately. Or suppose a pupil of mine correspond with some other in a different town or state, would it not be an incentive to each, in picking up new ideas? Who will try this plan? As the time draws near for holiday concerts, music might be exchanged—in many ways it might prove profitable. If any one of your readers agree to this plan, let me hear from them. Yours respectfully,

V. B.

Macon, Miss.

LISZT was once at Berke, in the lodgings of Ferdinand David, the violinist. A musical party being held in the evening, David suggested trying a new composition with Liszt. "You will find the piano part," said he, as he touched the music with his bow, "very difficult." The friends of Liszt felt indignant at the arrogance of the remark, but Liszt himself remained silent. The piece began with a broad majestic movement; the piano part grew more and more brilliant. David's face changed expression as though some important fact were dawning upon him, and finally he stopped playing altogether. "Why!" he gasped, "he is playing the violin part too!" Liszt continued, without noticing the mortified violinist, and with orchestral effect brought the piece to a magnificent close. It was a rebuke that David could never forget.

—Music is a spirit. I have seen a mother at her work and a farm boy at his task, and as I heard them humming snatches of song, I have said music lightens labor. I have heard that martial music urges the soldier to battle, and I have affirmed that music inspires patriotism. I have heard that beasts have been charmed by its delicious sounds, and I have reasoned that music quells passion. It does more; it suggests ideas; it quickens the imagination; it dispels sadness; it adds to joy. Music is the only perfect language of all the higher emotions.—J. G. ARBUTT.

SONGS WITHOUT WORDS.

H. SHERWOOD VINING.

The term song, meaning "a sung poem," or lyric set to music, was early applied to musical compositions of a lyrical character, whether vocal or instrumental. The word lyric, from *lyre*, was also applied to both the ode and its accompaniment upon the lyre.

Since the musical expression of sentiment and emotion is not dependent upon words, the appearance of contradiction of the terms was not felt when Mendelssohn applied for the first time the title "Songs without words" to his short instrumental compositions, representing the effect and the form of the song by the means of a songful and expressive melody and an artistic and thoroughly developed accompaniment. Mendelssohn treated this short, one movement form with such careful, detailed treatment that he is said not only to have invented the title but the form itself.

This form of composition, which early became a favorite one, has been frequently employed by composers of standard pianoforte music. The Berceuse, Spinning Song, Gondolied, Barcarolle, Serenade, etc., are familiar examples of songs without words.

Berceuse, a French word, meaning cradle rocker, designates a quiet, soft, persuasive melody, with a rocking, monotonous accompaniment, suited to a lullaby or cradle song.

Spinning Song designates a composition of rapid movement and lyric character, the melody or song of *la filieuse*. The spinning girl, being accompanied by the hum and whirl of the spinning wheel.

Barcarolle and Gondolied, from the words *barca* and *gondola*, a boat, and *lied*, a song, designate a lyrical movement representing the simple and artless song of the boatman, accompanied by the rocking motion of the boat, the rippling of the waves and the dip of the oars.

In the serenade, the evening song accompaniment represents the guitar, which, since the times of the Minne singers and troubadours, has been the favorite instrument of the serenade.

These forms of composition furnish the student excellent practice for melodious and expressive playing, for the cultivation of taste and imagination, and also for the development of a perfect touch, which alone can produce the "singing tones" so much sought for by the artist. Friedrich Wieck says, "I consider the culture of beautiful tones the basis for the finest possible touch upon the piano. In many respects the piano and singing should explain and supplement each other." Plaidy says, "A deep musical feeling is absolutely necessary to enable the performer to render a melody upon the pianoforte satisfactorily." The accompaniment, although subordinate, must, like the melody, be clearly, smoothly and connectedly played. The satisfactory rendering and contrasting of both parts—melody and accompaniment—demand musicianship from the student, and any amount of labor in this direction will be amply rewarded."

Upon the necessity of cultivating the imagination and the sense of the beautiful, T. B. Aldrich writes:—

"You do poets and their song
A grievous wrong,
If your own heart does not ring
To their deep sounding
As much beauty as they sing."

The inadequateness of words is thus expressed by Carlyle: "The meaning of song goes deep. Who is there that, in articulate words, can express the effect music has upon us? It is a kind of inarticulate, unfathomable speech, which leads us up to the edge of the Infinite, and lets us for a moment gaze into it."

PUBLISHER'S NOTES.

With this issue *The Etude* begins the sixth year of its existence. It began its career in a modest manner, in Lynchburg, Va., in 1883. The standard laid down in the first issue of the journal has been maintained strictly in all its departments. It might be interesting to many of our more recent subscribers to see and read the first number of *The Etude*. They can be had from the publisher for 10 cents each. It may be valued as a curiosity by many. It is the only issue remaining in the office of the first three years of the journal.

The Etude has won its success by fair and deserving means. It has been a true friend of the teaching profession from the start. The interest of the music teacher and music student in the work of *The Etude* is fostered and maintained open to the teachers' eyes, and about music people. It discards every article that is not written with the sincere purpose of promoting pure musical culture. We turn a deaf ear to all those who come to us for the so-called "puffs." Our purpose is to

conduct a magazine, not a newspaper given up to current topics. *The Etude* has an enduring value; it grows more valuable with age. Subscribers value the old volumes they possess beyond all price. It enters on its sixth year with a clear record and a good prospect. It has never been more vigorous. The corps of editors and list of contributors are among the best musicians and writers in the land. While the publisher, editors and contributors are making a better and better journal, there is yet that kindly support from individual subscribers that is needed to complete our success. Every teacher has one or more pupils who should read *The Etude*. Rest assured that the returns from subscriptions go toward increasing the interests of the journal. As soon as our subscription list will warrant, we propose to add four more pages of reading matter each month. We are thankful for the support given us from the profession of the past, and will endeavor to deserve an increased support and sympathy in the future.

The above has reference to one portion of our work; the other is the supplying of music to teachers and colleges. This department has developed wonderfully in the hands of a corps of competent clerks. This fall the business has almost doubled, owing, to a great extent, to the new facilities for the purchase of the importing house of Martens Bros. Teachers are generally satisfied with our mode of business, as we study their interest as much as our own. Our plan of sending out to our patrons packages of well-graded lots of music, of which the unsold is returned at end of season, is a great convenience to teachers who do not access to a first-class music store. Our own publications are included in the music, with a full assortment of piano studies. If you are not satisfied with your present arrangements; if the edition sent you does not please you; if orders are not promptly filled, give us a trial. Do not forget to send references, and if a package of music is desired, we will send a slate size of class, character of music used, the kind of studies most used, and any information that will aid in making a suitable selection.

A new book for pianists has just been published by us. It is entitled *Piano Teaching*, by Felix Le Couppuy, who has recently resigned the directorship of piano, in the Paris Conservatoire, a position he filled for many years. The work has been fully translated by M. A. Bierstadt, of New York. It may appear strange to most of our readers, but the information that this is the first work published on piano teaching in the English language. We have frequent inquiries for information on *how to teach*. We have in *The Etude* to recommend, but this little work of Le Couppuy will exactly answer all who desire knowledge on how to go about teaching piano. Undoubtedly, the work carries with it the highest work of teaching, and is characterized with a pure standard of the art of teaching. It abounds in interesting and practical suggestions, and has none of that heavy, learned style so common with German writers. We give the index to teachers in an advertisement on this page of cover, which many of the readers recognize as having appeared in *The Etude*. The most of the work was first published as a serial, but it is more desirable to have it in a book form. The binding is tasteful and substantially good, and the general appearance is attractive. It results for only 70 cents, with the usual discount to the profession.

The Pupil's Lesson Book, which we publish, has been improved in the edition of 4000 last printed. 4 pages of blank music paper, and 4 pages of blank manuscript paper have been added. An entire new outside, with a place on the cover for the name of the pupil. This little book is a great aid to systematic teaching. Pupils forget that they are to practice certain scales and arpeggios, and are without for some time for not practicing what was assigned. It is far more impressive and quicker to write out just what is to be practiced for each lesson. Besides having a record of the dates of lesson, the book also contains blanks for quarterly report. One book is expected to last a year. The price of this new edition is the same as the old, 10 cents each.

We have had made for us by our binder, a music folio to our liking; it is a neat and durable affair; it has no space back or ornament, but about it, but a music folio of cloth, with three strong strings for tying the ends. If you want a folio for keeping your music, this one will suit you. Price 75 cents.

Our subscription has grown so large, that we will, during the next month, put the whole of the subscription list in type. It will be so arranged that the wrapper will indicate, each month, the date of the paid up subscription. We desire all the arrears paid up before the type is set up.

Miss Porrett's schools in Farmington, Conn., have adopted Elymore's History of Piano-Forte Music as a text book and we have received the first order from E. Boekelman, the musical director, for 80 copies. Where music is thoroughly taught this useful work will always find a place.

THE FOURTH FINGER OPERATION.

We have presented the subject of severing the tendons slips of the hand by surgery, at various times, in the *Etude*, and in connection with it always remarked that it needed the sanction and support of the leading pianists; this has recently come about, to a certain extent, through Dr. Louis Maas, the eminent pianist of Bo-ton, who, during a professional trip to California, witnessed the operation performed on the hands of his wife, and one of the operator's pupils. The operator in this case, was E. S. Bonelli, 1358 Market Street, San Francisco, California, who has devoted earnest study to the subject, and his operations numbered at the time of Dr. Maas' visit, 178. Dr. Maas, in the *Medical Courier* of September 19th, states as follows: "On reaching his (Bonelli's) studio, he first showed me the dissected and prepared skeleton of a hand, which convinced me at once that if these tendons could be cut without injury to the hand it was necessary he be of great use to the fourth finger. Presently the young lady arrived, and the Professor, after having injected some cocaine into her hand, had her double it up tightly so as to put a tension on the tendons, and then, although a very small operating knife with a curved blade under the skin, severed the accessory tendons on either side of the fourth finger, the whole being over in a few moments and leaving no more blood than the prick of a needle and drawing no mark or scar. The young lady, although a true nervous exponent, herself as having felt no pain whatever. A diagram of her hand had been taken beforehand, and on placing her hand on it now it was found that she could stretch considerably further, and also lift her fourth finger about three quarters of an inch higher. I was so impressed by the advantages to be gained that I would have had her hands operated on at once, only I was to play in Los Angeles in a few days, and did not make it advisable just then. However, Mrs. Maas, who was also present and as much impressed as myself, having no professional engagement to interfere, had the operation successfully performed on both her hands right there. The result with her was that right after the operation she could stretch chords previously impossible, and both fourth fingers showed an increased elevation of nearly an inch. There is no doubt in my mind that it is a great saving of time, especially to beginners, to have fingers, to have fingers, to have fingers from the start, and I can say no more in favor of the operation than by stating that I shall have it done on my hands as soon as I shall see Professor Bonelli again."

These views are corroborated through private correspondence with Felix Le Couppuy, who has been known to know is the result of the operation on Dr. Maas' own hands. The subject has now received the unqualified approval of so eminent an authority, we can reasonably expect that others will follow with investigation. Some may at this instance be over anxious to have cutting done by a physician, who has not studied the subject properly. We will advise those who are thus tempted not to be in haste. The whole subject is yet undeveloped, and requires time and study to know what is best to do. We will give our readers all information the subject will warrant.

THE JANKO KEYBOARD.—The Janko keyboard is gaining ground in Germany. It is in regular use at the Schwarzenau Conservatory in Berlin. In a recent lecture Paul von Janko mentioned that 150 of the new pianoforte had been scattered over Europe, America and British India. On the same occasion Miss Gisela Gulyas, a good pianist, played the Eighth Rhapsody of Liszt on a Duynen concert grand, to show that a player need not lose his practice on the ordinary piano by playing that of Mr. Janko. Then she sat down at the new piano, also manufactured by Mr. Duynen, played Beethoven's Last Sonata, a song without words of Tchaikovsky, and a tarantella by Moszkowski. She has become a virtuoso on the new keyboard in nine months. The hand, never stretched far, moved very gracefully. One can reach from the middle C to the two lined G.

The Mozart Foundation, at Frankfurt-on-the-Main have granted an annual stipend (for four years) of 1800 marks (about \$450) to Adolf Weidig, a young musician now twenty years of age. Mr. Weidig has been exclusively a pupil (in theory) of Dr. Hugo Riemann, of the Hamburg Conservatory, since 1883. Several compositions of his have been given at the Hamburg Conservatory concerts, among them an overture, a symphony and several pieces of chamber music. He also prepared the exercises for the second edition of Dr. Riemann's text-book in harmony.

[For The Etude.]

HARMONY AS A STUDY.

THE STUDY OF HARMONY; WHO SHALL PURSUE IT, AND TO HOW GREAT AN EXTENT? OF WHAT PRACTICAL USE WILL IT BE TO THE COMPOSER, THE ORGANIST, THE PIANIST, THE SINGER, THE PROFESSIONAL, THE AMATEUR?

Cui bono? In a European conservatory or course of private tuition the question is seldom asked except with bated breath. As a rule, the study is placed upon the lesson scheme, the text-book is procured and the pupil is launched forth, *volens volens*, upon the broad sea of musical theory. And this is the general rule for every student, no matter what speciality of music he may elect. If he has a natural gift for mathematical study or combinations, he probably enjoys all the work of the first year, perhaps better than the subsequent exercises. If his ear for music is acute, and his mathematical instincts obtuse, he probably gets through the first year, or half year, under protest; then to his surprise the study gradually fascinates him, and if he has a good text-book, and, better still, if he has an accomplished and skillful teacher, he soon requires no more urging, but simply directing. If he possesses both the musical and the mathematical gift, both fired by ambition, he makes his mark, and probably a very high one, as a composer; and, even as a player or singer, his performances are marked by a high degree of intelligence. In short, you recognize the master in all that he attempts.

In the "Land of the Free" the teacher asks modestly, "what will you study?" The pupil replies, choosing some customary branch of study. Usually he refuses to attempt harmony, but sometimes the teacher succeeds in convincing him of its importance. In case of vocal pupils the teacher fails almost invariably to even start the pupil. With students of the violin, or other orchestral instruments, the case is about the same. Of piano students, a small proportion will try for one term, and perhaps half of these go on farther, and a few get over the hill and reach the point where the study continues with its own momentum. In the organ department the proportion of those who will undertake harmony and persevere until it "goes itself," is considerably better, and, as is natural, the few who enter for composition are easily persuaded to start in the harmony race. But of these starters, oddly enough, the proportion who hold out for a year or two is fully as small as in the other departments. In fact, about all of these latter beg to leap over the preliminary work and right away try practical composition.

Such is the state of affairs in America. How can we meet it? What, after all, is the real advantage of the study of theory, and especially in its highest branches?

Look with me, first, at the case of the composer. A young man feels certain ideas stirring within him, certain melodic bits. Sitting down at the piano, or the organ, he finds himself able, after a certain amount of "feeling around" with his right hand, to realize these ideas in actual sound. The left hand soon succeeds in working up some supporting harmonies, and lo, a composer! Possibly after a number of trials something really clever is invented. How common this is, and even with persons who know little or nothing of the science of music! Sometimes these "composers" are even unable to transfer to paper a note of their composition, in which case there is a job for a musical "hack," who knows enough to serve this purpose. Practice at this "composing" gives a certain facility. Perhaps the "composer" strikes a popular vein, and makes a "hit" with a taking song or waltz. Perhaps he finds a publisher and makes money.

What does he need of harmony study? Is he not a composer, and may he not look down, with compassion, on the tolling musicians who are laboring through the sonata form? "Ideas," says he, "ideas are what we want." Perhaps the song or waltz taken to a critical teacher would have been condemned altogether. Then, by all odds keep away from the critic, and take only the dear public into confidence.

Ideas are, of course, the prime requisite. Ideas with body and vitality. Yet even genuine ideas, without form, without development, without control, without variety of treatment, can go but a very little distance without becoming insufferably tedious. Change and relief must come from some source. It would be easy to quote instances, especially in the cantata field, where "composers," of no contrapuntal schooling, have attempted to broaden out and "develop." The result is laughable, or pitiable, or both. Thanks to the awakening musical sense of the country, and the advance of genuine musical knowledge, the large works of these "composers" are mostly banished from the musical centres, and find their hearing chiefly, now, at the summer "normals." For the machine song, the machine waltz, polka or fantasia, the machine "gospel hymn" and the machine S. S. tune, there is still apparently a large demand, judging from the quantities constantly ground out. Most of this music is hopelessly bad, yet we sometimes hit on an idea or an effect that is suggestive, that would repay judicious treatment, but the writer, poor fellow, is evidently at the end of his rope. Probably he feels his own deficiency, and at heart despises the plaudits of the multitude who mistake his tricks of ornamentation for real musical effects. He knows that he repeats himself in his work, and, whether others are satisfied or not, he is dissatisfied. What can he do? To place himself under a teacher of harmony and composition, and thereby announce himself a scholar, may not do, for have not adoring friends already proclaimed him a "professor"? Sometimes his pride gives way and he passes under the guidance of a teacher. Yet, frequently, the teacher is simply another "composer," who has a little more brass and is further advanced in the art of successful trickery than he. With the latter he studies, "and the last state of that man is worse than the first." Usually the young composer studies privately, trying to invent new methods of expression, and happy as a child with a new toy whenever he hits on an unusual combination or sequence. He probably makes profuse and promiscuous use of modulations, and to reach a climax he beats the air and tears a passion to tatters. Then, as much is to be learned from the works and examples of others, he studies the compositions of the modern school, Wagner, Berlioz, Brahms, etc., and discovering in them much that is grotesque, and *outré* he says, "aha, I have the secret!" Forthwith he throws into his music a quantity of diminished sevenths and augmented fifths. If a fence is in the way he leaps it fearlessly, no matter at what the inclination or angle, no matter where he lands. If the astonished and bewildered listeners ask the significance of some specially brusque passage, he answers crashingly, "Oh! that is a *tell-motive*." We submit that the effect of this modern school of music on the young and ambitious writer is sometimes very bad. It unsettles his mind concerning the existence of any and all rules. It leads him into the worship of the discord, with the concord as its hand-maiden. It makes of him an agnostic in music. What are form, rhythm, counterpoint, canon, fugue? Fetiches and nothing more. Certain text-books also, notably Riemann, help along this tendency toward chaos. But this is a theme which would lead us far from our present purpose, which is a thoroughly practical one.

My dear sir, let us reason together. Investigate carefully and you will find that the more successful of these great European writers who are now quoted by many as the apostles of vagary; had a thorough training in counterpoint and succeeding branches. On this foundation they built, not venturing far from their foundation until they felt perfectly secure. Their works are based upon first principles, follow definite plans and develop certain simple subjects. To be sure, they use discords in profusion, but for certain definite ends, which are usually palpable to the critical ear; they resolve these discords, not always immediately and not always according to the classic formulae, but always (most always) intelligibly.

Their works can be analyzed when one has the key. More than this, their works have (generally) a definite form and follow a definite plan. They may not be sonatas, as we understand the term. They may not contain fugues. They are certainly not stretched upon any

Procrustean bed, but while their materials, like the bits in the kaleidoscope looked at from the wrong end of the instrument, may appear a confused and heterogeneous jangle, when looked at from the right end they spring up into forms, elegant and airy, novel and ever beautiful. Now these composers prepared for this by the strict and dry study of harmony and counterpoint. They learned, by hard drill of years under a taskmaster, to develop a theme, to handle a subject, whether original or given, and to extract its musical capabilities. They learned the significance of this or that chord, this or that tempo, this or that style of phrase and response. With practice and close criticism came clearness of conception and breadth of vision. He only can afford to be above the law who is a complete master of the law. There is a great difference between being a law unto one's self and being lawless. One does not need to be very keen-sighted to detect the difference between composers of these two classes.

People sometimes bewail the small recognition given to the American writer of music. Is there not too much reason for this state of things? Is not our American civilization, with its quick jump from obscurity to prominence, and from poverty to wealth, greatly responsible for the backward state of music? Life is short and everything rushes, but *art is long*.

If you want to become a good composer in any branch of the art, and to accomplish this as quickly as you can, there is just one way: Lay your foundations deep on the solid rock of harmony and musical knowledge. A proper text-book is good, but an accomplished and judicious teacher is far better. He will criticize your work as you will never criticize your own. If you cannot study long, get all the knowledge you can. If you cannot take lessons in person, much may be accomplished by lessons in correspondence. This is often and successfully done. Learn to use thoroughly and effectively the eight-note scale, major and minor, before you allow yourself the extra tones of the thirteenth-note scale. These latter are used for only one of two effects—to smooth off a sharp angle, or to make a modulation. Remember that firmness and security should precede elegance. The rock should exist before the vine that hides it. As to modulations, they should be used only for a definite and unmistakable object. There are certain fixed and recognized rules in musical progression, just as much to-day as two centuries ago. The dominant seventh with its resolution dominates the situation in the elaborate modern music as much as in the days of Sebastian Bach.

By the faithful study of counterpoint and imitation you are surely developing the polyphonic instinct which is essential for the best writing of even a song and its accompaniment. Perhaps you do not aspire to any composition above that for the Sunday-school. Even then you should study harmony. Surely our children are worthy of the best of our gifts. Why should they be put off with the paltry trash now served up to them? Look at the Andante of the Surprise symphony, simple and artless as it can be, and reflect that it took the master Haydn to write that masterpiece. You will be abundantly repaid for all the time and attention you can give to harmony. Then what about the study of the modern works just alluded to? Let us take clear views. The modern school has come to stay. Only the excesses—and the vagaries will be surely and relentlessly lopped off in time. If we judge these works in the light of clear and defined harmonic knowledge, they will do us good rather than harm. We shall rapidly and surely rate them at their proper value.

Mr. Editor, I have far transgressed the limit I had set for my article, and have not touched on the subject of harmony study for the player and singer. If you will allow me to write a short subsequent article on that subject I shall be obliged to you.

Very truly yours, S. N. PENFIELD,

There is one extremely important point, and it is this: *never stop short in playing a piece*. It is better to deceive, to sacrifice neatness, accuracy, even to improvise, rather than stop. If such a habit is given up, then fear becomes invincible.

AMERICAN COLLEGE OF MUSICIANS.

EXAMINATION FOR ASSOCIATESHIP.
1888.GENERAL MUSICAL THEORY.
DEMONSTRATIVE EXAMINATION.

The Demonstrative Examination for candidates entering for musical theory alone, consisted in the presentation of an original examination.

THEORETIC EXAMINATION.

The Theoretic Examination consisted in a written examination in the following branches.—

HARMONY.

Whose system of Harmony do you employ?

- I. Give examples of diminished, minor, major, and augmented intervals, employing accidentals, but no signatures.
- II. Write and resolve (authentic cadence) several dominant seventh chords in both major and minor keys, in different inversions (7, 6-5, 4-3, 2) and positions (with 8, 5, or 3 in Soprano). Use signatures.
- III. Write several deceptive cadences, employing dominant seventh chords.
- IV. Write and resolve chords of diminished seventh on C, E, G, B, A, and C.
- V. Write and resolve a so-called chord of the ninth.
- VI. Write, indicating their derivation, one or more chords of the third, fourth, and augmented sixth, and third, fifth, and augmented sixth, and resolve each in at least two different ways.
- VII. Write and resolve several augmented fifth chords. Use proper signature.
- VIII. Give examples of different kinds of minor scales both with and without signatures.
- IX. Work out the following Bass in four parts; indicate derivation of each chord, and whether major or minor.

X. Harmonize the following Choral for four voices.

COUNTERPOINT.

Whose system of Counterpoint do you employ?

- I. How many orders of Counterpoint do you recognize? Name and define them.
- II. Add to the following cantus firmus:—
A. A counterpoint above, note against note.
B. " " below, " " "
C. " " above two against one, employing syncopation, or suspension.
D. A florid counterpoint, (i) her above or below.

MUSICAL FORM.

I. What is indicated by the following sketch?

II. And by the following?

III. Carry out the following, either rhythmically or as a melody, so that it shall form a period. Mark subdivisions with brackets and designations.

IV. Reconstruct the following, begin when you please, and change the value of notes, so as to bring the whole within the limits of a complete period.

V. Briefly describe the Rondo form.

VI. Briefly describe the Sonata form.

VII. Analyze the accompanying Sonata movement, indicating, by means of terms brackets, figures, ("metrical cipher") etc.—

- A. Principal and subordinate themes, both in exposition and development.
- B. Connective or transitional passages.
- C. Organ point.
- D. Keys passed through in the development.
- E. Subdivisions of theme, motivial structure, and such other minor points as would indicate a thorough understanding of the example submitted.

ACOUSTICS.

- I. How may the velocity of sound be determined?
- II. What are the characteristics of air waves?
- III. On what does the loudness of sound depend?
- IV. What is the vibration-number of French pitch G?

V. What is the actual pitch of played on a stopped organ pipe?

VI. Which is the better transmitter of air-waves, air or water?

VII. To what class of instruments may the human voice be best compared?

VIII. Briefly explain the production of a vocal tone.

HISTORY.

- I. Name several early English composers.
- II. Give some account of Palestrina and his labors.
- III. Who was Allegri? What is his most famous work?
- IV. From what was the Symphony derived?
- V. Name some of the most illustrious symphonic writers born since A. D. 1750.
- VI. Name the greatest French Orchestral writer.
- VII. Name some of the predecessors of the Piano-forte.
- VIII. Mention some of the principal composers, both ancient and modern, for the piano-forte, or its predecessors.
- IX. What is an Opera? an Oratorio? a Cantata?
- X. Mention chronologically some of the most important opera composers.

TERMINOLOGY.

- I. Define Key or Mode.
- II. Write the following in full:—

- I. I. What is an enharmonic change? Give examples.
- V. What are passing notes, and how used? Give examples.
- V. Name four of the principal varieties of tempo in order of speed.

- VI. What is an accidental?
- VII. Describe what is meant by Key, by Keytone or Tonic.
- VIII. Name the varieties of simple time.
- IX. What is compound time?
- X. What is a chromatic scale?
- XI. Define leading-tone.

XII. Is this a tie or a slur?

XIII. What is the essential difference between 3-8 and 6-8? In other words, why is one composition written in 3-8 time and another in 6-8 time?

XIV. What is a Cleft?

XV. Give the signification of "Dal Segno," and indicate its proper pronunciation.

PIANO-FORTE.

DEMONSTRATIVE EXAMINATION.

The Demonstrative Examination consisted of test exercises in touch, technique, reading at sight, transposition, and the performance of selections, at the discretion of the examiners, from the list of works given in the Prospectus for Associateship Examination (see Prospectus), supplemented by original lists handed in by the candidates.

SPECIAL THEORETIC EXAMINATION.

I. Describe or diagram the proper position ("ready to play") for a beginner at the piano-forte with regard to the following particulars:—

- A. General position of the body, including relation to the key-board and height of stool.
- B. Position of the fingers (2, 3, 4, 5).
- C. Position of the thumb (1).
- D. Position from the second joints of the fingers to the wrist.
- E. Position from the metacarpal (knuckle) joints to the elbow.
- F. Position from the elbow to the shoulder.

II. Define the plain Legato Touch, and give a general idea of the position, action, and condition which each of the above members, from the finger tips to the shoulder, should assume in this touch.

III. Define and describe the Clinging Touch, and mention to what class of passages it is best adapted,

IV. Minutely describe the performance in the

- a. Finger Staccato.
- b. Wrist Staccato.
- c. Wrist Pressure.
- d. Elastic Touch.
- e. Simple Arm Action.
- f. Combined Wrist and Arm Action.

V. Suggest some exercises suitable to the correction of the prevalent Staccato habit.

VI. a. Describe or diagram the proper position and use of the hand for octave playing.

b. Mention a common fault in the position of the hand in playing octaves.

c. Suggest suitable exercises for the correction of the habitually "stiff wrist" while playing octaves.

VII. Briefly describe the Pedals and how they should be used to secure the best effects.

VIII. State what discrimination, if any, you would make in the legato touch to be employed for the artistic expression of the following examples, and the reasons for your conclusions. Supply pedal signs.

(To be Continued.)

GRADED LIST OF PIANOFORTE MUSIC.

SELECTED BY DR. H. H. HAAS.

For pupils who are (after having mastered the rudiments of music)

- I. BEGINNING (a) Classical music, or in classical form, for rhythm and expression.
 II. ADVANCING (b) Pieces for the drawing-room and public performance.
 III. FINISHING (Those marked with * specially recommended.)

I. BEGINNING, (a) CLASSICAL.

Beethoven: Second Bagatelle, Adieu au Piano,* Grande Sonatine in G and in D.*
Burgmüller: Rondetto, No. 1.
Damm: Album Leaf, Rosebuds, Scherzo, No. 2.*
Diabelli: Trois Sonatines, op. 86; Trois Sonatines, op. 157.
Forster, Ad.: Sonatines.

Gade: Andante and Allegro: Good Night; Xmas Bells.
 Dance of the Little Girls from the Surprise Symphony, Andante from Overture in D (Onward, Christian Soldiers).
Hummel: The Musician, op. 76; Mozart Easy Compositions (Pauer).

Lichter: Sonatines.
Lange: Sonatines.
Loeschhorn: Six favorite Rondos, op. 33.*
Schmitt, Aloys: Deux Rondeaux, op. 3.
Seiss, Isidor: Sonatines.*
Tours, B.: Gavotte Moderne.
Thalton, B.: Menuet Gavotte Infantine.

(b) DRAWING-ROOM PIECES.

Behr: Seliges Glocken. *Berens* H.: Valse Andalous.
Bachmann: Ballet Pompadour Nocturne.
Beaumont: Sous le Balcon, Gavotte et Masette.
Bohm, Charles: Silver Stars, No. 3.
 Woodland Choir, No. 7.
 Murn. Spring, No. 8.
 Victoria-Gavotte, No. 10. Opus *327.

Enfant chéri, a Bouquet from the Mountain.
Dorn: L'Aube, op. 18. *Delcor*: Cœur joyeux.
Pontaine: Spring Song. *Hiller*: Menus.
Hoffmann, H.: May time. *Jungmann*: The Forge.
Hennes, Aloys: Hoides Saitenspiele, Freuden-Klänge.*
Jadassohn: Valse, op. 25, No. 3. Wiegendorf-Sylphide.*
Lange: Flower Song, In the Mill.*
Michaëls: Turkish Reveille. *Leon d'Ourville*: Badinage.

Richards, Br.: Vor Alten Zeiten, op. 48; Echoes of Killarney.

Reineke: Cavatine.* *Schmoll*: Spinning-wheel.*
Spindler: Campanella, op. 346.
Tours, B.: Allegretto, By the Brook-side.*
Thomé: Le Badinage, Papillonne, Mandolinplexe, Sim Aven, Arlequin et Colombine.*
Voss, Ch.: Course hongroise, Sonntags Polka.
Wallace: Petit Polka. *Wollenhaupt*: Cordelia.

II. ADVANCING, (a) CLASSICAL.

Bach: Seven Numbers (Reinecke): *Bonrée in G, from the iv Violin Sonata (Tours); Gavotte in D, from the cello Sonata; Deux Gavottes in D and G minor.
Beethoven: Sonatens, op. 10, No. 1 and 2; all Sonatas from the first part.

Dussek: L'Invocation, grand sonata, op. 77; La Chasse; L'Adieu, Andante in B flat, op. 75; Con-solation, op. 62; Favorita Sonata, op. 37.

Haydn: Refer to former list in Two Etudes, of March; also No. 8 in E flat, Sonata (Walters).

Haendel: Dead March (Hoffmann), Largo (Mason).
Mendelssohn: Summer Nights Dream, Scherzo, Intermezzo, Wedding March, Nocturno, Etudes, op. 104.

Mozart: Sonaten, No. 4, F major; No. 11, C major; No. 14, D major; No. 1 and 3 in C major; No. 9, A major.
 Rondo, No. 2 (A minor).

Schubert: Refer to former list in March issue; also Menuetto (Rubinstein).

Schumann: Refer to former list; Carnival Franks in Vienna, op. 26; Nocturne, op. 21, 99.

Scarlatti: Sonate (D major), Katzen-fuge, Pastorale (Tausig).
Steibelt: L'Orange.

(FOR RHYTHM AND EXPRESSION.)

Brassin: Mennet, Gavotte, Gigue.* *Bargiel*: Nocturne, op. 3.

Berger, Wilhelm: Douze Bagatelles, op. 23, three books.*
Bronart: Field Flowers. *Cat*: Caesar, Bayou.

Gurlitt, C.: Twelve Nocturnets, op. 45.* *Bussmeyer*: Three pieces, op. 4.
Grunberger, L.: Four Nocturnets.

Hiller: Six numbers, op. 180; Trois Chaselles, op. 1. 54; Quatre Reveries au Piano, op. 17.

Heller: Refer to former list.

Gade: Refer to former list; also Impromptu, Scherzino (D minor).

Grieg: Humoreske, op. 6, No. 3; Bezpuce, op. 35, No. 1; Album; Character music.

Jensen: Lassen's Wedding music, op. 45.*
Haberbert: Etudes Poésies, op. 63, three books; Etudes, op. 46.

Rheinberger: Sonata, op. 115; Etude, op. 101, No. 2. *Roskops*: Trois Romances, op. 28; Scherzo, op. 13; Jagdstuck, op. 89.

Richter: Small Suite, op. 16.* *Raynskide*: Gavotte. *Seiss*, Isidor: Evensong, Intermezzo, both op. 9.*
Thaïkowski: Feuillet d'Album; Humoreske, op. 10, No. 2.

(b) PARLOR PIECES.

Ascher: Dozia, op. 23 (Mazurka); La Fringante.
Bargiel: Tempo di Minuetto, Idylle.*

Bachmann: Marche Croate, Impromptu,* Marche des Archers.

Bohm, Ch.: Guitare Polonaise, op. 222; * Staccato Etude, op. 272; * Mit Sang und Klang, op. 153; A la Valse; * La Bataille Militaire (Duo).*

Chopin: Refer to former list; also Nocturne in E flat major: Trois Polonaises, op. 71.

Dreher, Th.: Nocturno, op. 24; * Placidezza (Pauer). *Gottschalk*: Bamboula, op. 2 (abridge); Havanne; La Bananier, op. 6; Berceuse.

Goldner: Valse Brillante, Romance.
Godard: First Valse, op. 26; Second Valse, op. 56; Third Valse, Serenade, op. 71; * Novellozza.

Heller: Deux Impromptus, op. 129; Deux Tarantelles, op. 85; Nocturno, op. 103; * Albumblatt: Staendchen. Phantasie sur Romance of Charles IV, op. 73 (showy).

Ferst, A.: Nocturne, op. 7; Sonnet, op. 13.
Haberbert: Saltarello, op. 54 (Christian).
Huber, Hans: Gavotte (E minor), op. 14, No. 1.

Henselt: Spring Song, Love Song, La Fontaine, Morgen-saendchen, Petite Valse, op. 28, No. 1.
Krug: Six Russian Airs, each separate (showy).

Josffy: At the Spring,* Czardas, Air de Pergolée, "Nina."

Kierulff: Cradle Song, Scherzino, op. 24, No. 3.*
Kierulff: Spring Song, op. 28, No. 5.*

Loeschhorn: La Belle Amazone (showy).
Kullak: Pastorale (grucel). *Kunkel*: Triumphant March (solo).

Lieblich, Emil: Gavotte Moderne, op. 11.*
Leschetzky: La Source, Second Nocturne, op. 12; Valse Chromatique.

Johnston, Walter: Eglantine, op. 36; March and Valse, op. 34.

Klein, Br.: O: Melodie Etude, op. 35, No. 2.*
Packer, A.: Grace et Coquette. *Mattai* T.: Tarantella.

Koelling: Perpetuum Mobile, op. 118 (octave study).
Lyberg: Rondo Mystérieuse, La Concaratocha; op. 74.

Liszt: L'Invito,* Soirées de Vienne, No. 1, 2, 3, 4, 5, 6, 7, 8. Soirées de Rossini, La Promesse, La Danza, No. 1.

Moore, E.: Scherzoso. *Merkel*: Polonaise Brillante.
Moffart, Walter: Two Nocturnes. *Mills*: Polka Caprice.

Moscheles: La Gaieté (Rondo), *Nicodé* Canonzetta.
Moskowski: Valse, op. 15, No. 6; Pièce Hocco, op. 10, No. 1; Mazurka, op. 88, No. 3; Minuetto, No. 9; Serenata, (Pauer Foreign Parts, Danse Russe, Germany.*

Noskowski, *Stigmund*: Aquarelles, op. 20, No. 2; Canique d'Amour, No. 4. Impromptu, No. 5; Vague la Galère; No. 6, La Gitana; Soldaten-lied; Einziges Weibchen, op. 11.

Richter, Carl: Gondellied; Maerchen, op. 2; Humoreske, op. 16.*

Raff: Valse Impromptu a la Tyrolienne, Tanz-salon, Quadrille, Spanisch, Ungarisch.

Ravina: Nocturno, op. 18; Fantaisie, Souvenir de Russie (showy).

Reinecke: Nussmacker and Mausekoenig, op. 46; its overture also single (descriptive of war).

Seeling: Dance of the Gnomes, Larine.

Scharwenka: Jugend Album, op. 62, No. 1, 4, 8, 9; *Schumann*: Romance, op. 51, No. 1 and 2.

Schumann, G.: Allegretto Scherzando, op. 21; Allegretto Agitato, op. 17; Tarantelle.*

Schulhoff: Le Trille, op. 18, No. 6; Le Tournoi (Pauer, wrist and octave practice).

Edmstein: Deux Romances Impromptu, op. 28, No. 1 and 2; Barcaroles; op. 45, op. 30, No. 1, op. 50 bis; Polka Bohème; Valse d'Allemagne, op. 82; Trot de Cavalerie Romance, 44, No. 1.*

Smith, Wilson: Scherzo-Tarantelle, op. 84, No. 1; Babbling Boy.

Sarasate: Spanish Dances, four books (Kirchner).
Schad: Grande Fantaisie sur Haydn's "To Deum" (showy).

Thalberg: Romance and Etude; Tarantelle, op. 65; Barcarole, op. 60; La Cadenza.

Tchaikowski: Souvenir de Hapsal, op. 2, No. 2 and 3; Valse Scherzo, op. 7; Nocturno, op. 10, No. 1; Reverie du soir, op. 19, No. 1; Romance, op. 5. *Tedesco*, Lorely West, his arrangements (all showy).
Vogrich, Max: Valse Brillante,* Maiden's Song,* Gavotte Hongroise (wrist-practice, octave-glissando).
De Wilm: Deux Vales, op. 13, No. 1.
Winterberger, Alex.: Deux Romances, op. 90, No. 1 and 2.
Wolff: La Gaselle, L'Hirondelle, Etude (showy, de Concert. Le Rousseau).
Taubert: Hector, Eroica (both Pauer); La Campanella, op. 41.
Volkmann: Hungarian Sketches, two books (duo), op. 24.

Concluded in next issue.

[FOR THE ETUDE.]

SOME MUSICAL BLUNDERS.

EUGENE THAYER, MUS. DOC.

BLUNDER THIRTIETH.—To study at once after eating or school work. It can be done, but the inevitable result is dyspepsia and failing eyesight. As the stomach is the replenisher of the brain, one or the other must pay the penalty. Nature is unforgiving and remorseless, and exacts her dues to the uttermost farthing, nor will she pardon overwork in a good cause any more than in a bad one. The evident lesson is look out for your body, and in due time you will be able to care for somebody else.

BLUNDER THIRTY FIRST.—To be over-nice or particular. While you are hunting for pins and needles, somebody else will be picking up gold dollars. While one man was on shore polishing his gun, two other men went out in the boat and shot twelve wild ducks. The man on the shore finally blazed away and hit six empty bottles which some mischievous boys had dropped into the water for his decoys. While you are trifling, some one else gets all the game.

BLUNDER THIRTY-SECOND.—To attempt to teach before you learn how. Hosts of people are trying to do this, and they wonder why their success is so limited. To teach well is to know what to give, and when and how to give it. You are not a teacher until you know this clearly, and your mistakes will outnumber your successes until you learn these prime requisites.

BLUNDER THIRTY-THIRD.—To think you are too old to learn. If I remember right, Michael Angelo did his greatest masterpieces after he was ninety, and Humboldt wrote his wonderful work, the Kosmos, after he was eighty. "It is never too late to mend."

BLUNDER THIRTY-FOUR.—To use careless handwriting. Out of several letters I have received this vacation, nearly fifty remain unanswered, because I cannot find anybody who can read the names or addresses of these heedless people. If this meets their eyes they will please conjecture why they have received no replies. Heaven-peep the day when type-writers will be in every house! Out of over twelve hundred letters nearly eight hundred enclosed no return stamp. Now a man who will higgie about a two-cent stamp is a poor specimen, but when it is multiplied by eight hundred it means that new sixteen-dollar seal-skin cap that I was in hopes to get this winter. If the answer is for your benefit, it is a sure sign of genius to enclose a stamp; it, at least, helps to make the glorious face of the Father of his country familiar in a city where it seems to have been partly forgotten. I am always delighted, in the fullest degree, to hear from any student in the world, but do send that beautiful portrait of Washington! It is made by the geometric lathe machine in the city bearing his name, and I am a great admirer both of the man and the picture. However, if you have not the extra stamp at hand, do not hesitate to write, for I insist that I feel it a pleasure and an honor to hear from any student at any time, and if I can write any word for his guidance and success, it shall be promptly forthcoming.

A LASTING reputation is seldom acquired quickly. It is by a slower process, by the prevailing commendation of a few real judges, that true worth is finally discerned and rewarded.—WILLIAM CHOTCH.

[FOR THE ETUDE.]

"GRAND SOCIAL."

HAVING ridden many hundred miles to attend the M. T. N. A. held at Chicago last summer, naturally enough I anticipated much enjoyment, extending to both features—social and musical. Of the music, some was grand, some ordinary, even modulating into the tedious; but my purpose was to spend my time as profitably as possible concerning the "Grand Social" held at the Palmer House and Art Rooms on Tuesday evening, July 3d.

This social was formally announced from the forum by the worthy Secretary at the p. m. session, and the announcement ran somewhat in this manner:

"There will be a 'Grand Social' at the parlors of the Palmer House this evening, commencing promptly at 7:30 o'clock. The exercises will consist of music and a social feast, and all are invited to attend and make this a social event long to be remembered. The musical programme will begin promptly at 8 o'clock. Among those who will take part are such artists as Miss Fay, Newly Stevens, Madame Bloomfield, Mr. Sherwood, Dr. Maas and others. After the programme the guests will adjourn to the Art Rooms, where the social feature will continue."

Stopping, as I did, at the Palmer House, I felt quite confident that I should be present on time, for, from the announcement, I anticipated a great rush—for such artists are seldom heard in the same evening or on the same programme. Judge of my surprise, however, at finding very few people present at the hour appointed, 7:30 o'clock; and I made the allowance for this, from the fact that every one must be busy, and as the concert did not begin until 8 o'clock, there was really no special haste. So I waited patiently until 8:45 before the programme began, when there were possibly three hundred people present. During this time I had the ample opportunity to observe, and not much else to do either; so mentally, I took notes. That many strangers were present was self-evident; that there was no head or organization was painfully evident; badges of varied hue were everywhere conspicuous, and in designating the various committees, the program chiefly to be ornamental rather than useful. For instance, who could tell for what purpose many of the Reception Committee were appointed? I overheard one jokingly remark that it was his business "to meet and introduce those present who were strangers to each other," but that he had not introduced any one the entire evening. I think some others of the Reception Committee might also feel guilty to a similar confession; for the number of wall flowers seemed quite in the majority. What if I did wear a V. P. red badge and was a teacher in a college, and had even written newspaper articles, what did it all avail me at the present moment toward having a good time so long as I knew no one and no one seemed to wish to know me; but why should I, with many others, be served as a nonentity? Was it because we would not brazen our faces and put ourselves unbecomingly forward? but why should it have been made necessary? and I am in a rather to accept the inevitable. To quietly remain in ourselves is often better than to force ourselves unasked into the pleasure of others. But may I be allowed to mildly ask, What were the duties of the Reception Committee? and may I ask what were the duties of strangers? and may I also ask, forsooth, what were the duties of the "Grand Social?"

Was it to become acquainted with those we did not know, but wished to know? Was it to again meet those we already knew? or was it to hear an excellent musical treat? Mayhap, it was for enjoyment in all. Then I say, What a splendid failure. And why? First, lack of management was apparent to all—consequent lack of order. There was absolutely no head, and so the many were obliged to drift upon their own resources, or resolve themselves into a committee of the whole.

Second. Failure of Reception Committee, as a whole, to perform the duties of their position, and as a result were reasonably recognized as theirs by those who were strangers.

Third. Was there any excuse for commencing the programme at least forty-five minutes late from the time appointed?

Fourth. Total failure to carry out the programme as announced at the p. m. session a few hours before.

The musical programme commenced in this wise: A young fellow, impressed with his own great gifts—wholly unannounced and without the consent of any one—expressed the sentiment that it was his duty to perform, evidently, to improvise. The people, reasonably expecting to hear some of the artists mentioned at the p. m. session, crowded about the player, thereby depriving those who were in the background of an opportunity to listen. It was evidently a duty for himself. So, after a long pause, a lady—unannounced—bravely stepped herself at the piano. Again the people crowded about. Was it

Fay, or Bloomfield or Stevens? No, it was neither; and but few seemed to know her, for I heard many inquiries. The playing was ordinarily done. Another pause. Finally, some one sang a song, and sang it fairly well. No one again knew who—certainly the name was not announced at any time.

At last Dr. Maas came to the rescue, and was announced. Again the people surged forward. This time attempt was made to try the title, and a small space was cleared—little more than enough for breathing and elbow room. For the first time (as though it should be necessary at any time) those present were requested to keep quiet or leave the room, and for the first time they did keep quiet. Of course Dr. Maas played well, but he was the only one who did play among those announced to appear at the p. m. session. Whose fault was this? I do not know. Was it anybody's? It must have been; for programmes do not so utterly collapse in a few hours when left to the management of responsible committees.

After these selections the worthy Secretary remarked that "they would adjourn to the Art Rooms, and hoped every one would come and have a good time." But someone commenced to sing after this request, and every body remained—evidently having all the good time they wanted. After the song was finished, the secretary again asked "all to repair to the Art Rooms without further delay." I am sure a goodly number took the precaution "to repair," and being among this number, I cannot tell you of this part of the "Grand Social." But the next day every paper I saw spoke of the brilliant affair at the parlors of the Palmer House and the Art Rooms.

I could not help wondering if I was the only person who did not enjoy the proceeding; but, upon inquiry, I found several who voted the affair as "stupid." During the entire evening the only person whom I met was a gentleman who introduced himself, and who was also a stranger, and the credit portion he had in view was to make known a new system of notation devised by himself, else should I, in all probability, have been introduced to no one.

Will you, therefore, allow me space, Mr. Editor, to voice the sentiment of one of the wall flowers, in the hope that these sentiments (but not experience) may also have struck an answering chord in the thoughts of many who were also present, but have remained silent. I remain,

Very Respectfully,

"ONE WHO WAS THERE."

[FOR THE ETUDE.]

THE ART OF STUDYING.

EUGENE THAYER, MUS. DOG.

In a series of brief letters it is my purpose to offer a few hints to young music students, for general guidance in their studies and practice. It will at first be objected that, as young people are mostly under the direction of some teacher, my advice cannot be followed. Perhaps, then, some of the teachers can gain a few points by leisurely perusal of these reviews. If we can ascertain what, when, how and where to study, we shall have gained at least something.

Firstly, what? That is, what instrument, counting the voice, of the instrument. Shall we study vocal music? When one looks about, with ears as well as eyes, the temptation is strong to answer in the negative. The army of persons with no voice, or at best a mere excuse for a voice, who still attempt to sing, would intensify our answer. Be sure your voice have voice, to begin with. The praise of one's own friends or interested parties is not enough to decide the matter. It is also well to remember that singers, as a rule, lose their voices at about the age of forty-five, and are consequently left useless in the world at the very ripeness of their mental and artistic powers. Also an attack of diphtheria or other serious disease may at any time render nugatory the work of years. With women, maternity may at any time forfeit the results of long and careful study. For let the doctors agree as they will, this advent proves rarely less than a fatal weakness. We hardly need the recent instance of that wonderful singer, Madame Gerster. If the result is not always as sad as in her case, the fact that such a result is possible renders an affirmative decision certainly open to question. If you have a voice which is unquestionably above the ordinary, and can carry a life of study, you may be advisable. Really, though, something besides voice is necessary. A strong physique, strong nerves and strong emotional powers must be inherited to insure any success which will be an adequate reward for years of the most arduous study. In face of all this, it is well to be guarded in your decision.

Shall it, then, be that universal instrument, the piano? Excellent pianists are as thick as leaves in Valambrosa. It is said that there are over one hundred first-class pianists in New York, who cannot get a piano for sale to be heard at any price or no price. Why enter a field confessedly so overworked? The piano is essentially

the home instrument of our country, and if home improvement and freeds edification be the object, it may be well to choose this for your instrument. As our country is young, there are, of course, portions of it where good pianists can still find an open field for their labors. Consult your tastes, for nobody can well decide for you.

Shall it be the organ? The organist has some advantages over other musicians. Especially is this true in a republic, where pianists and singers have no remunerative appointments at court or elsewhere. An organist usually has some church position which gives him stated and frequent opportunities of being heard. If he be also a teacher of music, and a good one, he will receive an honor, which is often of as great assistance in art as in worldly matters. As the organ is too large an instrument for ordinary dwellings, it will hardly become a home instrument until we can all afford palaces with music halls in them. The harmonium, or so-called cabinet organ, while most excellent in its proper place at the side of the piano, is, of course, too limited in its capabilities to ever take rank as an instrument for serious study. The violin must be counted as the most perfect instrument, all things considered, that has ever been created by man. At the world has not yet produced over a dozen great violinists, you will see that your chances are small. The other instruments, used mostly in the orchestra, may be called instruments of utility and cannot be discussed at this time. My own choice was the organ and piano, and I have never had occasion to regret it. Excepting the voice, no other instrument, the one you like best will bring you your greatest success. Of course, a musician must understand all of these instruments while choosing out one for a solo instrument. Space is lacking to give reasons for this assertion. The simple fact that you best work for what you like best must be a sufficient argument for our purpose at this time.

It is necessary to say that, whatever you choose, be first-rate. If you do not excel, you can never be excellent, and you will find life but a poor piece of unrewarded drudgery. There is always the most room at the top. Avoid the crowd by going up stairs.

A PHILOSOPHER'S OPINION OF MUSIC.

MUSIC surpasses every other of the imaginative arts in exciting enthusiasm; in winding up to a high pitch those feelings of arched kind which are already in the character, but to which this excitement gives a glow and a fervor, which, though transitory at its utmost height, is precious for sustaining the mind at other times.

In his effect of music I had often experienced, but like all my pleasurable susceptibilities it was suspended during the gloomy period; I had sought relief again and again from this quarter, but found none. After the tide had turned, and I was in process of recovery, I had been helped forward by music, but in a much less elevated manner. I this time first became acquainted with Weber's Oberon, and the extreme pleasure which I drew from its delicious melodies did me good, by showing me a source of pleasure to which I was as susceptible as ever. The good, however, was much impaired by the thought, that the pleasure of music (as is quite true of such pleasure as this, was that of mere tone) fades with familiarity, and requires either to be revived by intermittence, or fed by continual novelty. And it is very characteristic of my then state of mind, that I was seriously tormented by the thought of the exhaustibility of musical combinations. The octave contains only five notes and two semi notes, which can be put together in only a limited number of ways, of which but a small proportion are beautiful. Most of these, it seemed to me, must have been already discovered and there could be no room for a long series of new ones. Mozart and Webers to strike out, as they had done, entirely new and surpassingly rich veins of musical beauty. This source of anxiety may, perhaps, be thought to resemble that of the philosophers of Laputa, who feared lest the sun should be burnt out. (John Stuart Mills' Autobiography.)

It is a pity that it is impossible to acquire musical culture as easily as reading and writing; for the pleasure of diving into the depths and beauties of the score of a master-work is as great an intellectual pleasure as any in the world. —ROBERT SCHUMANN.

The sound is, in the execution of the pianist, what color is in painting. —LOUIS MOREAU GOTTSCALK.

Even in his most intricate compositions, and particularly in those which express his most mysterious feelings, the artist should employ simple forms in order to render his ideas clear and intelligible. —STEPHEN HELLER.

If you love the beautiful, you are sure to seek and to cultivate it. Many pretend to love it, but they forever admire and support the mediocres, if not the homely. Love the good, and you will love the beautiful. So your art tastes and home adornments will bear evidence of your love for the beautiful. —K. MAAS.

PRACTICAL LETTERS TO TEACHERS.

BY W. S. B. MATTHEWS.

It necessarily happens that the advice offered from time to time in these columns is somewhat off-hand in point of preparation, and based upon imperfect information as to the cases to which it is intended to apply, hence it would not be strange if very little of it came to practical fruition in the experience of the questioners. The assurances received from month to month, however, lead me to think that, in one way or another, benefit is derived from the suggestions herein made, but it is seldom that I hear from any particular prescription that it met the case of the immediate applicant. For this reason I think best to open the October session with the following letter just received, which explains itself, and will, no doubt, prove interesting to other correspondents.

DEAR SIR:—You will remember in my reply to me, in THE ETUDE for June, "Advice to a Hard Case," you requested me to let you know how I got on after following your advice.

By the way, the first paragraph in that article does not apply to your humble servant, although it contains a "pointer" for a good many other servers.

Acting on your advice, I abandoned my old system of practice, for "Mason's Technique" and the "Technician," and have spent one hour with them, against two hours on reading and interpretation, each day this summer.

The two-finger exercise in the elastic touch has limbered up my fingers wonderfully, and the fast form has produced the same effect on my wrists; while the accent and rhythmic work has fulfilled every purpose for which it was written.

But I wish in particular to acknowledge my indebtedness to the Technician, for without it I do not believe I could have accomplished anything, owing to the helpless condition of my hands before using it. My confidence in this invention, and my interest in the theories on which it is founded is unlimited. I believe I could write a whole volume in praise of it.

You will remember I wrote you that my trouble was caused by stiff muscles in my joints; the Technician has proven this to be a mistake, and taught me a great many technical secrets, one of which is the ability to use one muscle or set of muscles while all others are kept at rest and under control. The inability to do this was the obstruction to my progress. This is but one of many advantages I have gained through the Technician.

I hereby express my gratitude for your advice so kindly given, and the same to THE ETUDE for so much of its valuable space in the June issue.

Yours respectfully, G. W. J.

Ques.—What would you recommend in place of Dr. Ritter's "Exercises in Musical Dictation," for ear training, since I infer, from your article two months ago, that you do not approve of that? A. S.

Ans.—It was not my intention to disapprove of Dr. Ritter's work, although he seems to have read the article under that impression. The work, as I said there, has a great deal of practical value, particularly for the technique of writing music—I mean the art of filling measures with notes of different values, complications of time, etc., and to some extent for ear training, properly so called. It is not radical in its analysis. This appears in the mere phraseology. When a musician says "bar" for "measure," and uses the term "tone" for a musical sound, and for an interval between two tones, it immediately appears that he is not careful in the use of words to convey his meaning, however definite he may become when his feelings are aroused. English terminology in music is full of carelessness of this kind, from which German is free. It is the duty of educated and learned German musicians, I think, to bring over into English musical terminology the definiteness and precision of their own language. The term "pulse," as well as its derivatives "half-pulse," etc., are accurate names, well recognized among theorists who have had occasion to make radical analyses of rhythmic complications. I therefore use them. As I said in my other article, there is only one system of ear training, as yet known to me, which has been worked out to any degree properly entitled to be called scientific; that method is the Tonic Sol-fa. Wherever there are children to be trained, I would recommend doing it by means of this system. I am just now undertaking a plan of my own for training solo singers in harmony and sight reading.

It is well known to organists of any experience that solo singers, even those who are well paid, are not able to read music. They learn four-fifths of all that they sing from the organist, by ear. This is for want of what my friend Prof. Cady calls "radical musical concepts," or "pitch concepts." Our singing teachers do their work with the scale under the impression that it is an elementary concept. It is not.

What I am trying to do in these classes is to form the ear to chords, first simple triads, second to "triads in key," and third to secondary chords, separately and "in key." Each of these we take, one after another, analyze it, using the sol-fa names in order to make the thinking general, and to free it from localization in absolute pitch, or upon the staff. These chords we sing in parts, changing from one member of the same chord to another, until every pupil realizes the effect of each one of the tones as well as of the chord as a whole. We do the same with every new chord as it arises, and then we attempt to realize the effect of every natural sequence of these chords, as they occur in the works of good composers. Each one of these steps is demonstrated upon the board by means of the tonic sol-fa modulator, one of the most useful pieces of apparatus ever invented. Immediately from the first lesson we begin to study musical notation, and write out in different keys the formulas of chord we have been studying in that lesson. In this way, in a short time, the pupil becomes able to translate any general concept, as for example, "the chord of do," "chord of la," "chord of fa," "dominant seventh," etc., into any key desired, and write it at the proper range for voices.

This training has the effect of educating the eye "from within," as I may say, and prepares immediately for the other part of the work, which is sight reading. It is evident that no reading is worthy the name unless it rests upon a distinct apprehension or recognition of the melody to be sung, in its bearings in reference to all the tones of the key. Whatever the tone desired, it is much more likely to be sung correctly when the singer understands its place in key, and understands precisely what the other voices or the accompaniments are doing at the same time. Hence, just as soon as the ear is formed to some particular chord or chords, and directly after the pupil has shown his ability to write the chord or chords in different keys upon the staff, he is ready to reverse the process and undertake an analysis of the same chord or chords already written, or of melodic passages derived from it. This is all there is of it. When a singer has carried this training far enough to give him command of the common triads and sevenths in all the keys, he is able to read almost anything with very little difficulty.

In the former article upon Prof. Ritter's work, I objected to the motive forms in quadruple measure as being incapable of definition to the ear according to the terms of the book. That is to say, Prof. Ritter expects pupils upon hearing a motive in common time to understand whether they are to write it with quarters, eighths or halves for the unit note. These would give rise to 4-2, 4-4 and 4-8 forms of notation, the rhythmic effect to the ear remaining the same. This objection appears to have been misconceived by the author, who informs us that the pupil can distinguish between a four-fold and a two-fold measure by ear, which nobody can deny.

There are certain elementary rhythmic concepts which a pupil ought to form as soon as possible. The radical one is that of pulsation, the steady on-going of the "beat." Next the grouping of the pulses into measures, which is equally radical with the other, and perhaps comes to consciousness as soon as the other—certainly immediately after it. Then the grouping or motivation of tones in the measures. This assumes many forms. In much of the old music there is a rhythmic motion that is carried out with very little variation for any measures in succession. One of the most striking examples of this is the slow movement of Beethoven's seventh symphony, where the two measure motive consists of two two-pulse measures, the second pulse of the first measure containing two half pulses. The notation, therefore, consists of a quarter, two eighths and two quarters. This figure is repeated over and over again.

If the reader will write these note-forms upon paper just now, most likely he will realize more perfectly what I am saying. In the first volume of "How to Understand Music," I undertook to suggest ways of bringing to consciousness these rhythmic peculiarities.

It is quite possible, as Prof. Ritter seems to promise, that in his next volume upon harmonic dictation, all these desired improvements will be fully realized. We will see. Meantime let us remain serene.

Will you please answer the following in THE ETUDE:—

Ques.—1. What do you think of the method of fingering the scales in which the thumbs always come together? For instance, in the scale of C the left hand starts with fourth finger and crosses over fourth finger on G, making the thumbs come together throughout the scale. Some claim this way is the best, easiest, etc., but I think the old-fashioned way the smoothest. What is your opinion?

2. Miss Amy Fay (in the August ETUDE, 1887) says she teaches her pupils to "raise the hand before and after every slur." Would that be the best plan, until pupils are advanced enough to judge for themselves which slurs are needed for phrasing? Or, is it necessary to teach beginners to observe slurs? I am a young teacher and would be obliged for any information.

A SUBSCRIBER.

Ans.—1. I have never made any use of the method of fingering you ask about. I see no reason why it should be any better than the usual way. As to the supposed advantage of having the thumbs used in both hands at the same time, it is purely illusory. It would happen so whenever both hands had scales beginning with a particular note at the same time. In the present way of fingering the scale of C major, both thumbs are used together whenever the hands are running in contrary direction, and both start from the keynote at the same time and proceed in equal rapidity. Whenever they do not progress in opposite direction, or when they happen to start from different notes, as the third in one hand and the keynote in the other, or in any other of the many changes which might happen to occur to the composer, they would not be used at the same time. Moreover, in the latter case the pupil, instead of having been benefited by the new way, would find himself at a disadvantage in it, because, having been taught to expect the thumbs to fall together, he would expect this to continue to be the case, and the first piece he tried where the thumbs fell at different times, he would be thrown out, his practice affording him no assistance at all. Practically, there is very little reason for fingering the scales in one way rather than another. All that is necessary is to form the habit of fingering them in *some one way and stick to that*. It would then result that whenever the hand found itself upon the keys with a particular assortment of white and black keys, as in two sharps or four sharps or five sharps, the muscular sensation of the hand, adjusted for taking the black keys called for, would recall the correct fingering. I suppose the ear has a good deal to do with the automatism—the ear and the muscular sensation together.

2. It is desirable to teach pupils to play with expression from the very first. Just as soon as there is a melody, no matter how slight, it should be played with expression. Of course, in the very first steps it is not possible to do this, for all that the pupil can do is to produce the tones, without standing upon technical niceties. But just as soon as he can play the melody at all, it must be made a melody by being brought into proper expression. This is to be taught at first by imitation, the teacher illustrating over and over again, as often as necessary, the proper method of making the variations in tone quality involved in what we call expression. When the melody is studied from notes, the slurs must be explained along with the other marks, and they must be observed. As to Miss Fay's advice to raise the hand before and after every slur, I do not see what raising it before the slur has to do with it if the hand was raised at the close of the preceding phrase; why, then it is up, is it not? The amount of raising the hand, if it be the hand that is to be raised, must be governed by the circumstances, the teacher being the judge. The pupil must also learn to distinguish the effect of a proper separation between tones and phrases. Whenever the music contains slurs not intended to indicate the phrasing, the teacher should cross them off, or correct them, making them indicate the phrasing as the author probably intended. The phrase marks are the marks of punctuation in music, and it is as unreasonable to expect a pupil to play intelligently without observing them as to read intelligently without taking the marks of punctuation into account.

SOIRÉES DE VIENNE.

3

Revised and Fingered
By NEALLY STEVENS.

VALES CAPRICES.

d'après FR. SCHUBERT.
PAR FR. LISZT.

Allegro con strepito.

Nº6.

sempre ff marcatoissimo.

ten.

ten.

ten.

sf

scherzando con grazia.

First system of musical notation for piano, featuring a treble and bass staff. The treble staff contains several measures with fingerings (1, 2, 3, 4, 5) and articulations (accents, slurs). The bass staff provides harmonic support with chords and single notes.

Second system of musical notation for piano. The treble staff begins with a '2.' marking. The bass staff includes a forte dynamic marking 'sf' and various chordal textures.

Third system of musical notation for piano. The treble staff has 'ten.' markings above the first two measures. The bass staff includes 'sf' dynamics and complex chordal structures.

Fourth system of musical notation for piano. The treble staff includes 'sf' and 'rfz' (ritardando) markings. The bass staff continues with harmonic accompaniment.

Fifth system of musical notation for piano. The treble staff includes a forte dynamic 'sf'. The system concludes with a first ending bracket in the treble staff.

Poco Allegro.

teneramente.

ritard. dolce. leggiero.

cresc.

a capriccio. 8va a tempo. poco rallent. smorz. dolciss.

cresc.

a capriccio.

poco rallent. *smorz.*

a tempo.

dolciss.

appassionato sempre rubato.

piu appas.

sionato.

ritenuto. *rf* *piu rit.*

2 1 2 4 5 4 3 2 1 5 2 3 2 1 3 2 1 4 5 4 3 2 1 5 1 3 1 2 3 2 1 5
p *leggero con grazia.*

5 3 4 3 2 1 2 5 4 3 2 1 2 3 4 5 4 3 2 3 4 5 4 3 2 1 5 4 3 2 1 2 1

5 2 3 4 5 4 3 2 1 5 4 3 2 1 2 3 4 5 4 3 2 1 5 4 3 2 1 2 3 4 5 4 3 2 1

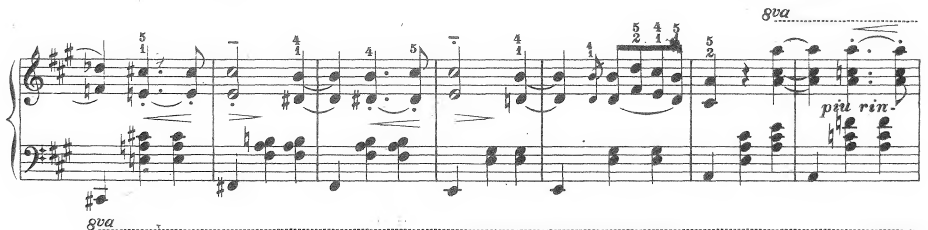
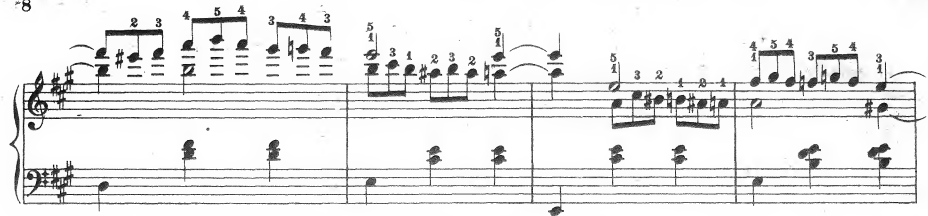
5 2 3 4 5 4 3 2 1 5 4 3 2 1 2 3 4 5 4 3 2 1 5 4 3 2 1 2 3 4 5 4 3 2 1

pp *cresc.*

gva 5 4 3 2 1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1

gva 5 4 3 2 1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1 2 3 4 5 4 3 2 1

radolcente e poco rall. a tempo.



First system of musical notation. Treble and bass staves. Treble staff features a melodic line with fingerings (1-5, 2-4, 3-5, 4-2, 5-1) and dynamics markings: *gva*, *rit.*, and *ritard. assai*. A first ending bracket is present. Bass staff provides harmonic accompaniment.

Second system of musical notation. Treble staff continues the melodic line with fingerings (2-4, 3-5, 4-2, 5-1, 2-4, 3-5, 4-2, 5-1). The dynamic marking *sempre p* is present. Bass staff continues the harmonic accompaniment.

Third system of musical notation. Treble staff features a melodic line with fingerings (5-1, 2-4, 3-5, 4-2, 5-1, 1-3, 2-4, 3-5, 4-2, 5-1, 2-4, 3-5, 4-2, 5-1). The dynamic marking *gva* is present. Bass staff continues the harmonic accompaniment.

Fourth system of musical notation. Treble staff features a melodic line with fingerings (5-1, 2-4, 3-5, 4-2, 5-1, 2-4, 3-5, 4-2, 5-1, 2-4, 3-5, 4-2, 5-1). The dynamic marking *gva* is present. Bass staff continues the harmonic accompaniment.

Fifth system of musical notation. Treble staff features a melodic line with fingerings (5-1, 2-4, 3-5, 4-2, 5-1, 2-4, 3-5, 4-2, 5-1, 2-4, 3-5, 4-2, 5-1). The dynamic marking *gva* is present. Bass staff continues the harmonic accompaniment.

Sixth system of musical notation. Treble staff features a melodic line with fingerings (5-1, 2-4, 3-5, 4-2, 5-1, 2-4, 3-5, 4-2, 5-1, 2-4, 3-5, 4-2, 5-1). The dynamic marking *gva* is present. Bass staff continues the harmonic accompaniment. The system concludes with a *pp* marking.

8va

8va

dolcissimo

sempre più *p* *poco rit.*

leggerissimo. *sotto voce* *8va* *ppp*

8va *8va*

[EXTRACT.]

A KNOWLEDGE OF THE RELATION OF PHYSIOLOGY AND ANATOMY TO PIANO PLAYING.*

I SHALL endeavor to demonstrate that there is, in the elementary or fundamental teaching of piano playing, a feature which until recently had been insufficiently studied to gain practical results therefrom.

Physiology as involved in piano playing may be divided under four heads, viz. :—

- | | |
|-----------------|-----------------|
| 1st. Emanation. | 3d. Motion. |
| 2d. Conduction. | 4th. Sensation. |

I shall endeavor to show that under these heads lie the physiological elements for the reproduction of those all important factors in the art of piano playing, which may be included under the head of practical technique.

1st. Emanation. Here we start at the very foundation, whether we look at the subject from an artistic or scientific standpoint, for emanation is represented by that crowning glory of our race, the brain, from whence must emanate not only the esthetical or musical, but also the material or mechanical in piano playing; the hand with all its connections, both nerval and muscular, being but the medium or machine, the details of which should be fully controlled by the great nervous centre, the brain. And here we are face to face with a most vital point, and a point in which I contend that science can greatly aid your art, it is this: the first principles of training the muscular and nervous anatomy of the arm, wrist and fingers, have heretofore been carried out with too much reference to an concentration upon musical details, instead of concentration of the mental power upon anatomical details. What scientific investigation shows, and practical demonstration proves, is, that more concentration of mind and will internally, on the sensibility of the muscular and nervous parts, will give more economical results in the training of the hand for the keyboard, than those systems which call upon the student to divide up the mental powers in other directions.

But to return to my first heading, emanation, or the act of mental volition, which having left the brain on its way to the hand of the piano player, passes as a nervous influence through the brain, the motor nerves, and here we meet my second heading, Conduction. These motor nerves (so called in contradistinction to the nerves of sensation) conduct the volitive action from the brain to the muscular system. They are of a delicate, sensitive nature, and more easily affected by slight influences than the muscles, and when they are cooled, and when the too frequent occurrence of nervous prostration and paralysis among hard-working, ambitious piano players; in that the volitive action transmitted through the motor nerves is not properly absorbed by the sluggish influence of the respective muscles, so as to allow its subtle influence to pass out of the system through the proper channel, but remains in the system as an irritant, showing the necessity of having what an electrician would call "a complete circuit," and the physical medium of the piano player may be said to be made up of a number of these circuits. By careful and scientific analysis, and individual treatment of each circuit involved, its sensitiveness of conduction can be increased until each circuit is complete, allowing thereby, active volition sent from the great central battery, the brain, to pass to its destination, the keyboard, without obstruction.

We will now proceed to my third heading, 3. v. Motion. Here we come to visible effects produced by mental volition passing from the motor nerves and acting upon the muscular system.

Here we meet that factor in the physiological side of piano playing which absorbs so much time and attention in its treatment and development, and without which development the piano player is helpless. Surely here is a legitimate sphere for scientific investigation to step in and aid the pianist, not only by explaining the physiological causes which obstruct, or mediums which are involved in producing the essentials necessary for piano playing, but also for supplying scientific means for reaching the anatomical details in a more direct and economical manner.

Now, as I have already said, I do not wish to make use of long anatomical terms, and therefore I take up your time by taking your attention to each individual factor involved; but I will ask you to remember that the muscles of the hand and arm are divided into two distinct systems, viz. the Flexor (which are the striking muscles), and the Extensor (or lifting muscles), the latter being what we call the counter muscles, or the antagonists of the former, the two systems by their contractive and relaxative actions causing backward and forward movement. It so happens, that the keyboard not having been invented as a hand developer, has proved to be a very economical medium for the purpose (which probably many a pianist here can testify to by bitter experience). It does not bring about at the hand's mechanism that equal balance of parts, that

control of equipoise which is so necessary for the production of a perfect pianistic hand; but on the contrary, the tendency of the keyboard exercise is to unduly develop the flexors, which by nature are always stronger than the extensors, so that there is naturally a minus in the hand's mechanism as a pianistic medium, which is aggravated by the one-sidedness of keyboard exercise, in that it tends to over-develop the flexors, thereby placing them beyond that sensitive control of their antagonists or extensors, a control of the greatest importance for producing tone shading through the medium of digital touch.

The extensors, or muscles on upper side of hand and arm receive due development, then they become the medium which the brain uses to act as a restraining influence upon the flexors, and this is one of the most important features which my long investigations into the physiological side of piano playing has revealed, and which shows the necessity of specific treatment of these important members of the hand's anatomy, if maximum results as an expressive medium are to be obtained, and for the attainment of these maximum or additional results, accessory means must be resorted to, instead of relying upon keyboard exercise only. This is a feature which has been recognized by some of the best teachers in Europe, but not to that degree that it deserves, as shown by the inadequate means which they employ for its treatment, their method being merely of a calisthenic nature, instead of by a scientifically arranged gymnastic process.

I can probably impress upon many of my hearers the value of accessory means (and especially those who are unacquainted with, or perhaps prejudiced against, accessory or scientific appliances) by calling their attention to a fact well known to them, viz. that the most satisfactory feeling in the playing of piano is that of relaxation; in fact, this is the feeling induced by technical exercise at the keyboard; and as scientific research shows that keyboard exercise does not sufficiently reach many important details of the anatomy involved, it follows that by awakening these dormant parts into action, or accessory means, we gain additional results, and these additional results are due to the same influence upon the dormant anatomical parts as are induced by keyboard exercise upon those parts which it more specifically reaches and brings into activity, and can be explained physiologically, as follows: a muscle while in a state of activity undergoes chemical changes, and one of the natural results is, that part of the constitutive matter of the muscle is expended, other matter being deposited in its place. The products which are expended (that is, which arise by decomposition during the activity of a muscle) pass through the blood, and from the blood they are removed from out of the circulation by special excretory organs. Accordingly, we find that the amount of decomposed particles excreted is considerably increased by muscular labor. The more abundantly the blood current flows through the muscles, the more quickly are the products of decomposition removed from the muscle, and provided that the matter added exceeds that which was expended, it is afterward capable of performing more work than previously. By systematic exercise of the general muscular system, or of particular muscles, with proper intervals of repose for repair and growth, muscles may be developed in size, in power and endurance.

While exercise increases the activity of expenditure of the muscular substance, a necessary accompaniment of this is an increased activity in the circulation of the blood, for the purpose of removing the products of their physical wear. This increased activity of the circulation is attended with an increased activity of the nutritive processes, provided the supply of nutriment be sufficient, and provided, also, that the exercise be succeeded by proper periods of rest. Muscular activity, therefore, consumes a certain part of the muscular substance, which is repaired by the nutrition of food. The process of muscular development may consequently be described as follows: Exercise, followed by rest, and appropriate alimentation, the food furnishing those elements which supply the material for the repair and replacement of relative powers in a muscle are in a direct ratio with increased contractive powers, consequently increased powers of contraction being given to dormant muscles, give also additional relaxative powers, a desideratum of great importance to the piano player, and which can only be obtained to a maximum extent by accessory means.

It is, therefore, in the muscular system involved in piano playing that we meet the great obstructions in the physical medium, sluggishness or weakness in contractive powers, which are also, the gauge of relaxative powers. Does not the student of the musical art, in training which the piano student has to undergo, before the hand is brought to a state of even moderate technical capacity, point to the fact that there are obstructions in the physical medium, which require more direct, more energetic treatment, other than the present, passive passage of those delicate, cautious, and feeble grades of light and shade, which, though they may pass the stage of emanation from the mental powers, yet are

lost or destroyed in the stages of conduction and motion (or rather non-control of motion) to which I have referred. How many there are here, no doubt, who earnestly wish that their hand could but express what their mental powers can apprehend and conceive, but are clogged with a stiff, wooden, mechanical touch with all its concomitants.

We have followed the course of the physiological stream through which the musical emanation flows from the brain to the muscular system, and we have now to consider how through this connection the muscular powers can be made thoroughly responsive to the brain power, so that muscular energy shall be *effortlessly* responsive to mental volition. This necessarily calls attention that every detail involved receives its due amount of exercise so as to attain a thorough independence of parts, and a thorough and accurate discrimination between them. This should be done by exercising each muscular detail separately. I do not mean each finger separately, but further than that, exercising separately each muscle of an individual finger, and instead of concentrating the mental power upon notes, allow the full power of mental volition to concentrate itself upon individual muscular energy, and it will be found that sluggish responses gradually become more gradually exercised into more and more vitality, until they become at length thoroughly responsive and are able thereby to produce *effortlessly* that great desideratum, viz. a *correspondence of muscular action to the mandate of the will*, a response as at last becomes automatic, and the muscular energy, so that the mechanical side of piano playing becomes automatic, thereby allowing the mind to insulate itself entirely upon the musical side with all its delicate inflections and emphases.

It is not that effortless response of muscular action, for instance, as for example, as the act of walking, the emanation of which is traced to the nervous centre represented by the spinal cord, from which it passes to the muscles of the limbs through the ganglionic system of nerves, producing what may be called "brute force;" whereas on the contrary, for training the hand as a medium for producing music, we must look for those connections with the highest intellectual and emotional centre of our nature, the brain, in order to discover the physiological channel of transmission for the passage of delicate, subtle, musical emanations, and which channel it is my endeavor to describe under the four headings which I have just given.

I have spoken to you in regard to three of my four physiological headings, viz. : Emanation, Conduction and Motion. We now come to the fourth and last—Sensation. This element is represented by the nerve of sensation, being a fine system of nerves which conducts to the brain exterior influences.

As regards the piano player they are twofold, viz. : the nerves of sensibility which connect the fingers with the brain conducting the sensation of touch, and the aural nerves which connect the ear with the same great central reservoir of intelligence, conducting the sensation of hearing. Now it is plain that the influences of our former three headings must be exercised at the keyboard before the sensations of touch or of hearing are called into action. In fact, we must have motion of parts before touch is produced on the keyboard, or before the sense of hearing can be affected.

When motion has produced touch, and touch produced tone, then sensation is brought to bear as a monitor of what is produced, by conveying to the brain, through the sense of hearing, the quality of production. It is plain, therefore, that the four headings, when properly understood, the productive agency for good results, and it demands most directly to the technical machine, and demands that it puts its machinery in such thoroughly good working order that neither the sense of touch nor of hearing shall have to merely convey to the brain the unpleasant irritating influence of the machine, but that it be a physical medium which is incompetent in its parts.

Perfect, then, the medium of production (represented by my first three headings), then can the medium of sensation transmit to the brain the satisfaction of repose, that great essential in all art work. Of course it must be admitted that the four headings are the foundation of the intellectual, musical, nervous and muscular organizations of different individuals; for all teachers are aware how that nature has blessed some pupils with more than ordinary amount of part or all of these endowments, as compared with those who are gifted.

Although I have endeavored upon to address you upon the physical or mechanical side of piano playing, yet I desire not to be classed with those who would audaciously magnify the physical attributes of manipulative skill to the subordination of emotional and intellectual life in piano playing, my aim being to secure the most economical manner maximum of those powers which control the qualities essential for true art work.

I have shown that it does not involve mere muscular development, or the acquirement of mere mechanical action upon the keyboard, but that it is a matter of the hand as to avoid touching the keyboard in an indifferent way, making it, on the contrary, a medium of true emotional expression.—J. BROTHMEER.

* Read at the meeting of the Music Teachers' National Association, July 3d, 1886.

ADVICE TO NERVOUS PIANISTS.

BY MARIE MERRICK.

"I GAVE UP music," said a young lady to us recently, "because I never could play for people without becoming nervous, and consequently making mistakes. I always practiced well and learned my pieces thoroughly, but it made no difference how well I knew them, the result was always the same."

This young lady's trouble seems to be a common one among amateur musicians, as complaints similar to hers are frequently heard. The accompanying assertion that the pieces were thoroughly learned, however, was not taken one, as experience has repeatedly taught us. Music can be learned and learned. While a person may know a piece well enough to play it quite creditably when alone, knowing it well enough to perform it in good style before an audience is quite another matter, especially if the player is not sure of comprehension and sympathy from all who may be present. Any sensitively organized pianist knows how much easier it is to play for some people than for others. Those who are in sympathy with him, the player forgets in common with himself, and becomes absorbed in the music he is rendering, while he cannot help being painfully conscious of the presence of unappreciative listeners. Sympathy on the part of the audience is a powerful stimulus to the player; nay, more, it is an inspiration in itself. Some portion of one's audience, however, is very likely to lack sympathy and appreciation; therefore the mastery of a piece, both as regards technique and expression, must be so perfect that to make a mistake under any circumstances is almost impossible. Some teachers require their pupils to practice a piece from beginning to end in the same tone, and, in a firm, decided tone, changing out each note clearly until the whole piece comes out in a single tone, before allowing them to pay any attention to the expression. Other teachers, on the contrary, argue that even when just beginning to learn a piece the pupil should remember the expression as well as the technique. According to our own experience the former method is far the better. While some persons might be able to cultivate technique and expression at the same time, the average piano student would find it very difficult.

Then, again, there are piano teachers who require their pupils to play *everything* without a mistake. This seems an extreme course, and is one which we deny all expression; for if the idea that he must not make a mistake or miss a note becomes fixed in the pupil's mind, the chances are that it will take full possession at the expense of all other ideas. Many people, too, through the constant fear of making a mistake, would acquire a hesitating touch, and so come out in a hesitating and timid manner. The piano student who employs the method we have already commended—practicing new pieces slowly, in strict time, with firm, even touch, *attacking* each note with decision, even if the fingers do occasionally strike the wrong keys, until he feels both in his brain and in his fingers that the technique and expression of the piece are mastered—will soon acquire the correct expression, as far as his capacity admits, and will not be easily affected by any disturbing influences when playing for an audience of any sort.

Every pianist who is liable to be frequently called upon to play for company should have a repertoire, be it ever so small, at his fingers' ends. Let him keep well practiced at least half a dozen pieces at a time. When both he and his audiences are thoroughly weary of these, or, better, before the latter are too weary, let others be recited and practiced to the accompaniment of the first service, as it were. By pursuing this course the most nervous persons, as a rule, will be enabled to play with far more satisfaction to both themselves and their hearers, than if they attempt pieces of which they are not perfectly sure—pieces which they may play very well if circumstances are favorable, but, otherwise, very badly. They are also enabled to play at least passably well, irrespective of moods. Any pianist with true musical feeling is more or less under the control of certain moods, and cannot always play uniformly well. It is possible to yield so fully to these moods that at one time one will play exceedingly well, at other times atrociously; but it is also possible for the man to master the mood to the extent of playing correctly and well in respect to technique, and with at least a moderate amount of expression.

Patience and perseverance are virtues too rarely found in the amateur pianist. Nine times out of ten, when he thinks he has mastered a piece, he is just ready to practice it with something of the appreciation and comprehension necessary to make a good rendition of it. Then those troublesome, sometimes ugly passages to be found in every piece, how he will always allow them to be stumbling blocks, instead of manfully conquering them, as he could if he would!

Another bad habit common to amateur players, especially those who play without notes, is allowing the mind to wander while playing. We have found counting to be an excellent remedy for this. It is not at all

pleasant, when playing for a roomful of people, to suddenly awake, as it were, from a dreamy day dream and not know where one is, or ought to be playing—to be obliged to stop abruptly and take a fresh start.

We can think of no more forcible or appropriate conclusion to these remarks than a rule of our own, which the average pianist would do well to adopt, namely, when one has learned a piece, learn it again, and continue this course until it is learned as well as ability will permit.—*The Christian Union*.

SIGHT-READING.

BY H. W. NICHOLL.

"SIGHT-READING," although partly a gift, can in a great measure be obtained by well-directed practice. There are many players and singers who are perfectly content with being able to learn by heart what they desire to sing or play, but such individuals fail to accomplish half of what is possible to them. Unremitting study and application brings only perfection in anything, and in nothing more than in facility at "sight-reading."

No one undervalues the value of this gift of "sight-reading," for it places the whole domain of music within reach, and affords an amount of pleasure that can only be guessed at by those who have not succeeded in acquiring it. Of course, various suggestions have been offered by various authorities as to the best means to achieve the best results in this direction. One writer utters the following wise remarks: "I beg here to warn teachers against interrupting advanced pupils, when playing, with occasional remarks upon oversights or errors. It is better to wait until the piece or exercise is partly or altogether played through, and to make the pupil aware of his mistakes before playing the same work over a second time. If a pupil is frequently interrupted while playing, he will never acquire certainty or repose. He only becomes anxious and confused, and is prevented from attaining to any correct judgment respecting his own performance." These remarks are particularly valuable, seeing that they refer to the very core of the subject. In due playing the student should certainly be advised to play all the notes he conveniently can, but he should be cautioned to give his chief attention to the tempo, so as to keep up as far possible with his teacher, a more important matter than playing all the notes, but in various degrees of tempo.

"Sight-reading is necessarily a matter of slow growth. Every piece new to the scholar should be played through, at first, in a moderate tempo, so that the notes not executed by the fingers may be seen by the eye. This is an important precaution to observe, as future perfection depends largely upon the full grasp of the music to be played *a prima vista*. So long as the substance of a passage is performed when reading at sight, one must be satisfied. Even practiced fingers fail to do justice on every occasion to a new piece, especially in duets, where no stoppage is possible without the concertmaster or a second executant. "Sight-reading" is, therefore, best acquired in concerted and other music.

Orchestral performers, when trying over for the first time a new symphony or overture, keep an eye on the tempo, together with, so long as the first beats of a bar can be caught, an all right—momentary feeling of time is possible, a very different discordance from that which is produced when even a slight variation of tempo occurs between several executants. Given a set of good timists and only fair sight-readers, as compared to a band of good sight-readers and only indifferent timists, the result would be a decided victory for the former. This is self-evident. Real difficulties need to be conquered by systematic and deliberate practice, and when first attempted only an imperfect idea of them can be presented. Herein lies the art of catching at the substance of the passage, while leaving the minute embellishments to take care of themselves until a second, third or fourth performance.

In solo playing the case is somewhat different, but it is as well to bind one's self down to playing in strict time, even if the tempo chosen be slow or rapid. No one can play a good accompaniment to a soloist who has not learned in this manner, for a singer does not expect to follow the accompanist, but *vice versa*. The accompanist may miss notes so long as he keeps with the singer, but if he plays all the notes correctly, yet fails to follow the vocalist, he is useless as an accompanist. This much is quite certain.

We have seen excellent solo pianists cut a pitiable figure when trying to act in the capacity of accompanists, while a satisfactory accompanist, on the other hand, does not very often aspire to be a soloist.

Returning to what was said upon this subject by the writer quoted in the early part of this article, I fully agree with the suggestion offered, that the mistakes and omissions made by scholars in trying over new pieces (to them), should be corrected only when the end of the movement or composition is reached. It is only in this way that the long-continued and successful effort at "sight-reading" becomes possible. It is the same here as with long-distance pedestrians, who, to acquire the ease and

endurance necessary for a long walk, have to continually walk some task, without pausing to examine into the cause of every misstep they may chance to make. After a new piece has been played over at sight by a pupil, then commence (and that properly) the remarks of the teacher concerning his performances, its weaknesses and faults, its omissions as well as its good traits, if there be any to praise, which they then discuss.

Finally, no pupil should be allowed to play from sight, until such time as he has obtained a very well-grounded technique. Of course, every study and piece has to be played at sight in a certain sense, but what I allude to above is the performance of pieces in their entirety from sight, especially of an advanced grade. Without sufficient technique, the cultivation of "sight-reading" proper is impossible, because the fingers are not equipped for the struggle. I do not believe that, at first, the pupil should be allowed to play pieces at sight by himself; I mean without his teacher being present. The after remarks of a gifted and capable teacher are of the greatest benefit to the young struggling performer, who is supposed to be, as yet, groping in a certain degree of darkness. Besides, I believe that the intelligent teacher knows best what work to select for his pupil to read successfully at sight. Judgment in this matter is as imperative as in anything else, and thus it behooves even the advanced pupil to be greatly guided by what his instructor advises. Only in this way is solid progress possible, and that perfection attained which is so desirable and so sought after.—*The American Musician*.

FRANZ LISZT'S MOTHER.

BY L. RAMANN.

ANNA LAGER was the daughter of a German artisan, of German origin, who had settled in the little town of Krems, near Vienna. Her Anna was born and brought up in unswerving obedience to her parents. The position in which she moved was, of necessity, in her father's circumstances, small and narrow. This had taught her early to put her hands to all kinds of household work, and accustomed her to turn her attention to the duty that came to hand. When in the summer of 1810 she entered Adam Liszt's house, she brought him, as her chief dowry, a pure mind, a true heart and that treasure of domestic virtues, which every age has known how to estimate in woman.

Her external appearance corresponded with her virtues; somewhat tall and slender, her movements expressed that unassuming grace which springs unconsciously and immediately from a simple mind and warm feelings. Her features were regular, calm and peaceful. Her eyes particularly, which were dark, and even looked forth warmly, but without passion, gave a lively expression to her whole face. Her black hair, which, according to the custom of that time, she wore gathered over her temples, added still more to this picture of simple but winning womanhood.

That was Franz Liszt's mother. She had nothing of that famous poet-mother, with her powerful mind, world-loving heart, and love for "fabling." She resembled rather the female mimosa, whose inner life closes at external contact. But she was all soul, that spiritual being which, coming from within, might bloom for the world. As, indeed, the mother of all those spirits whose light is turned toward the beautiful and the ideal are blessed with some prominent quality, and by it, as it were, announce their lofty mission, thus did this simple woman of the people announce hers by a quality which raised her above thousands—a great and unselfish love for mankind. This love lasted, pure and unchanged, through a long life. When she cradled a child on her arm; when she saw that child ripen to youth, to manhood, tossed by the storms of life, or surrounded by its splendors, her whole soul melted into trust, into motherly affection, which penetrated into her inmost being. And this raises her to the same height with the famous poet-mother: only Goethe's mother represents maternal pride, Franz Liszt's expresses motherly felicity.

The exterior of Franz Liszt's father (Adam Liszt) also harmonized with his character, though in a different way than was the case with his wife. His most striking qualities were uprightness, firmness, and steadfastness of will. . . .

Both parents were Catholic, and adhered to the ceremonies of their church, but we were God-farers, but without bigotry. A firm belief in Providence, and in the divine dispensations of human destiny, indwelt in both minds, and with the essential features of their being, was inherited by their son.

The mother's manner of life rested particularly on religious foundations. Adam Liszt held religion and life more apart, but with her the two were mingled into one. Her belief was as simple as that of a child. It is characteristic of the direction of her religious feelings that Zolotok's "Sunday School" was one of her favorite books of devotion.—*From Franz Liszt, Artist and Man*.

Questions and Answers.

QUES.—1. In Heller's Studies, "Preparatory for the Works of Chopin," op. 164, Bk. I, No. 7, I find the time $\frac{3}{4}$, and the bass in even eighth notes. In the right hand there are only five eighth notes to be played to the first six in the bass. Yet after three eighth notes in the treble, comes a black note without a stem, standing alone. Please tell me how shall those first half-measures be played together? I find the form repeated often in the same study. In number 8, the time is marked $\frac{3}{4}$, yet the movement seems all through to be real $\frac{3}{4}$ time. Can you tell me how it is?

2. Can you tell me if there are English words to Concone, op. 9, and also to the Solfege in the Abt vocal studies? If so, where can I get them?

ANS.—1. The right hand part should be five quarter notes, and not "five eighth notes." The five quarter notes should be played against the six eighth notes of the bass. The black note you refer to is only apparently without a stem; it properly belongs with the notes immediately following, and appropriates the same stem. In other words, you should play (in the first measure) *Ab*, *Ab* and *D* together (at the same instant), just as if they made the sweetest harmony. Whenever two notes occur on contiguous degrees of the staff, one is placed a little to the left of the perpendicular line.

You should practice with each hand separately, observing only two beats in each measure. These two should be strongly accented, and each hand should play its part as evenly as possible, without regard to the other hand, except on the two beats, when the accents must be exactly together. This is an interesting and useful study based upon a passage of the same kind in Chopin's G minor Ballad.

As for No. 8, one of the principal merits of the study is the very fact that the rhythm is not what it appears to be. It is $\frac{3}{4}$ time and not by any means $\frac{3}{4}$. If it were the latter two you should accent the first and fourth notes. As it is, it will be advisable to accent strongly the first, third and fifth until you thoroughly comprehend the rhythmical character of the study.

2. There is an edition of Concone op. 9, with English words, by Theodore T. Barker. The 20 Solfege of Abt are also published with the Italian syllables, do, re, mi, etc. Both these can be furnished by the publisher of THE ETUDE.

QUES.—Will you please tell me if there is anything that will give one a correct pronunciation of names of musicians, composers and performers, both instrumental and vocal.

ANS.—Try "Ludden's Pronouncing Dictionary." There is also a useful little work of the same kind by Mr. W. S. B. Mathews.

QUES.—An old fashioned choir-singer of fifty years ago would like to inquire of the editor of THE ETUDE why, with the great advance in music, the favorite church tunes for congregational singing still continue to be "Boyleston," "Rockingham," "Behany," etc.? Can't some body write something better for the old familiar hymns?

O. B. M.

ANS.—It does seem that as we become more musical in our tastes, and as musical education becomes more general, we ought to enjoy a better class of music in the church, but, in many places, the actual state of affairs is precisely the reverse. There are perhaps, at present in the United States, several thousand persons possessing musical taste of a high order for every individual of the same character who could have been found fifty years ago. The musical progress of our country has been wonderful. There are "schools of music" on every hand; it is fashionable to study classical music; the best concerts are heard everywhere, and the American composer is beginning to attain the higher forms of composition. And yet, there are many, many churches in the land in which the standard of to-day is infinitely lower than it was fifty years ago. In these very churches there are very many persons who would not listen to the same grade of music on any other day than Sunday. This is a very strange thing, but the cause is not far to seek. The country has been flooded with composers of the fifth rate, many of whom were prominent in religious circles, and who, by reason of their earnestness in Chris-

tian work, succeeded in gaining the ear of the ministers of the Gospel; and while, no doubt, endeavoring to do good, have seriously lowered the standard of church music. Recently, however, there has been a reaction, and the indications for the future of church music in America are not so bad. Boyleston and Rockingham are not, by any means, equal in merit to many other church tunes that might be mentioned, but they are incomparably better than the great majority of recent American church tunes. They are dignified and manly, and breathe a religious spirit, well written and effective. This is not true of "Hold the Fort," and the ten thousand worse productions to be found in recent books.

The tunes which you mention are not to be abandoned because of their age. They are not half so good as are many that are twice as old. Age does not impair the living power of a good church tune. There are scores of noble church tunes that are considerably more than a century old which have never been superseded, and, perhaps, never will be. We do not discard a beautiful poem because it is three or four hundred years old. Why should music fare differently? Many of our churches would have been better off, musically, if they had never abandoned the good old tunes of Lowell Mason and his co-workers.

Some recent English composers have, however, done noble service in the cause of church music. Among these, especially prominent, are Barnby, Stainer, Macfarren and Dykes, and their music is becoming more and more popular in America.

This is a very important subject; for the music of the church is no small factor in the education of the people. Let us do all we can to elevate the standard.

QUES.—We all know Dr. F. L. Ritter, but who is Theodore Ritter, the composer, and where does he live?

ANS.—Theodore Ritter was born in 1838, in Paris. He studied with Liszt, and became an excellent pianist and composer of some merit. He came to this country in 1875 with Nilsson, and, after a short concert tour, returned to Paris, where he engaged in teaching until his death, which occurred but recently. His playing was characterized by a peculiar delicacy and grace.

QUES.—Will Dr. Eugene Thayer answer the following questions in the next number of THE ETUDE:—

1. Is the small pipe organ not an artistic success?
2. Is the small pipe organ not better, in a parlor of good size, than a reed organ?
3. Are the little pipe organs built by Hook and Hastings, of Boston, good, or the best?
4. Is not the reed organ a humbug?
5. Would Knoff, of Philadelphia, not make as good a little pipe organ as any organ builder?

N. N.

1. Small pipe organs and large reed organs are about equally worthless.

2. Question indefinite. What do you mean by a small pipe organ? One of two manuals and full set of pedals and 15 or 20 registers would be very effective in a parlor, and of course better than a reed organ.

3. Personal questions cannot be answered except in personal or private letters.

4. The reed organ is not a humbug, but a very useful instrument in its proper place by the side of the piano. It is also a very good musical missionary.

5. Another personal question: "Comparisons are odious." It is always best to remember this in asking questions.

EUGENE THAYER.

QUES.—What is the best set of studies to give little children after Emery's Foundation Studies? Also, the best to prepare for Cramer, and to immediately follow him.

S. K. S.

ANS.—Perhaps there is no other subject pertaining to the work of teaching concerning which there is so much difference of opinion as the matter of studies. The study of music has not yet taken the definite shape that is characteristic of so many others. It is remarkable that hundreds and thousands of schools use precisely the same text-books in Latin, Greek, mathematics, etc., and in almost exactly the same order. But it is more remarkable that there are perhaps not even two teachers of music who use the same studies throughout, in the same

progressive order. There are several reasons for this state of affairs: the relation of the piano pupil to the teacher is generally that of a private individual whose course of study need not in any way affect the course of any other student. The class system world, in music, as in other studies, necessitate a greater uniformity.

There are, also, many prominent teachers who do not consider any particular set of studies indispensable. Some of the leading teachers use certain of the Czerny studies, for example, almost constantly with pupils of a certain grade; others of equal ability discard Czerny altogether. And so it is with reference to almost any set of studies that may be mentioned.

Here is a subject, therefore, involving the judgment of each individual teacher. There may be some advantages in having a definite course of study before the pupil, both for the teacher and for the pupil. The teacher is relieved from the annoyance of taking the subject into special consideration so many times in the pupil's career. Having fixed his course at the beginning, the teacher has no more trouble with the question already solved. Some teachers spend much valuable time in looking anxiously through interminable volumes of "studies," perhaps three or four times a year, for each individual pupil. The pupil, also, is greatly stimulated by the consciousness of the fact that he has just so much to do, and that the goal is not so far away but that he can see all the intervening road over which he must travel. He can also see precisely how much he has already accomplished, and how rapidly he is progressing. Undoubtedly this is a great stimulus. It excites enthusiasm, which is in itself invaluable; it provokes emulation, which begets earnest endeavor; it affords encouragement, without which many would discontinue their efforts altogether.

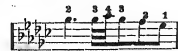
These, we think, are strong reasons in favor of some definitions in the outline of a course of musical study, and it is perhaps well for every earnest teacher to adopt, as far as practicable, some definite curriculum. On the other hand, however, it must be remembered that each individual pupil has his own peculiar needs; each requires more or less training of a character especially adapted to him alone. One should give special attention to legato playing, another to staccato, another to rhythm, another to phrasing. Thus the list of special and peculiar defects might be extended indefinitely, and the conscientious teacher must discover them and adopt each pupil's course of study accordingly.

After "Emery's Foundation Studies" you might try Loeschhorn, op. 65; or, perhaps, Bertini, op. 29; or Kohler, op. 50. Before Cramer, Heller, op. 45 and op. 17. Perhaps at the same time it would be well to use Czerny, op. 299. After Cramer try Clementi's Gradus, or Jensen, op. 32, or Moscheles, op. 70. In place of any of the above named studies there are many others, however, that might suit your purposes just as well. Mathews' phrasing studies would answer most pupils.

QUES.—I have some trouble with the grace-notes and triplet found in the eighth measure of Chopin's waltz, op. 70, No. 1. Could you help me with it?

J. L. M.

ANS.—The three eighth notes in the measure to which you refer are not intended for a triplet. The third beat, therefore, falls on F. The passage should be played as if written, and fingered as follows:—



—"What is the best basis for a thorough musical education?"

"The corner stone on which the musical education of a young pianist should be built should be the works of Bach, Mozart, Beethoven, with the études of Czerny and Clementi. On this foundation can be reared the more modern structure of Mendelssohn, Chopin, Schumann and Liszt. But the classical foundation is all important to form a correct and healthy taste for music, and the teacher should take care that the general musical education keeps pace with the technical development of the fingers. This applies to all musical studies, as we constantly find singers, pianists and violinists, who, while they have attained a certain technical efficiency, do not possess the necessary musical intelligence and learning which make the artist in distinction from the artisan."

—WALTER DAMROSCH.

THE STUDY OF THE PIANO.

STUDENTS' MANUAL.
PRACTICAL COUNSELS.By H. PARENT.
(Translated from the French by M. A. Bierstadt.)CHAPTER VIII.
ON READING MUSIC.120. *How ought one to read?*

There are two methods. The first may be designated as *exact reading*,* and the second as *rapid reading*.

121. *What is meant by exact reading?*

Exact reading consists in strictly observing the notes, time, accents and fingering, without passing over the least fault; not in beginning over again after each mistake made, which is a very bad habit, but preventing faults by close attention, slowness and precision in the glances.

122. *What is understood by rapid reading?*

Rapid reading consists in giving less attention to absolute accuracy, and more to rhythm, expression and the general character of the piece. It is well to make this reading with a regular execution at first sight, and to strive to play the piece connectedly from beginning to end, observing all the shadings, and to a certain extent the correct time.

123. *In what cases is exact reading recommended?*

Exact reading should be done in the case of all music destined to be learned.

124. *Why?*

Because bad habits are often formed at the start. Many a pupil succeeds with great difficulty in correcting faults that he has made in the first reading of a piece.

125. *In what cases is rapid reading advisable?*

In the case of all music that is merely to be read and not studied.

126. *Why?*

Because the object then is to understand the general sense of what is played, and to make others understand.

127. *How should one read in four-hand or ensemble playing?*

All reading for several performers should be *rapid reading*. A tempo should be taken which can be sustained by all the players; an empty measure should be counted before starting together, and the performance continued to the end, without once breaking the rhythm.

128. *Of the two modes of reading, which is preferable?*

They are of equal importance. In reading exclusively in the first manner, a pupil would contract the habit of slow execution, which would never allow of reading a piece in its correct time rapidly and agreeably.

In reading by the second mode entirely, one will never attain to correct execution at first sight.†

* This mode of reading, that I have seen employed by no one else, has rendered me so much service in teaching, that I must recommend it to pupils. I apply to reading the same proceedings as to execution. I make reading *mechanical*. (See Chap. I, No. 6.)

† During the first years of study, a pupil would do well to confine himself exclusively to *exact reading*.

‡ The pupil whose eye has not been educated by exact reading, escapes a throng of details because he does not see them (rests, accents, fingering). He is then incapable, not only of correct reading, but also of playing well any piece practised without the aid of a teacher. Left to himself, he will, at most, in the second reading, only correct some of the faults in the first; there will always remain enough to mar the execution, and make work unfruitful.

129. *Is the choice of music for reading a matter of indifference?*

By no means. It is advisable to read music that is comparatively easy, to select pieces in which the two hands have nearly equal importance. It is often useful to read music for four hands, and not get accustomed to playing exclusively, either the first or second part; otherwise, one will have a speciality that can never be safely departed from.

130. *What are the requisites for good reading?*

The requisites for reading well are—

1. The ear.
2. The eye.
3. Skill in the fingers.

131. *Can all read equally well, or is it a special gift?*

Natural aptness exists in some pupils, but leads to without work, which, on the contrary, can supply this deficiency. In a word, no one is born a good reader; every one can become one with time and will.

132. *What are the practical observations which can facilitate reading?***

There are three things that the glance has to embrace in reading:—

1. The time.
2. The notes.
3. The exact position of these notes on the keyboard.

In order to play in correct time at first sight, it is necessary—

1. Never to lose sight of that note which represents the total of each beat.
2. To determine instantly the note or rest which bears the count, so that the eye can distinguish the beats from one another as easily as the measures.

3. To appreciate by ear the proportionate length of the different kinds of notes employed in the course of a piece.

To read the notes without difficulty, it is sufficient to have studied elementary exercises in *solfeggio*; but to embrace the whole with one glance, and to read correctly in a rapid movement, a little experience is necessary.†

In the case of a run, the form is seized at once, which indicates almost always the notes that compose it. If it be a *design*, reproduced at a given interval, the first form is read, and the others guessed at.

If it is an *arpeggio*, the notes of the chord are recalled. If it is a *scale*, the first note made sure of, it only remains to observe the distance.

As for the third difficulty in reading, the position of the notes on the keyboard, it would not be one, if the pupil would keep in mind the fixed place for the two notes that ought to serve as a point of comparison for all the rest.

All faults would be avoided by this simple question, is such a note above or below the *g* of that clef? Is such a note above or below the *f* of that clef?

133. *Ought a musical education to be the same for both the young man and the young woman? How, for example, will it be with the collegiate, who having little time to devote to the piano, desires to become a musician rather than a pianist?*

The study of the piano having become one of the branches of the young girl's education, it

* It is important to accustom the eye to look ahead, so as to read each entire measure before playing it.

† It is well that the pupil observe in advance the probable changes in the key, so as not to be surprised by the accidental change that a change of key brings on. So it all works on harmony what is understood by "Modulations into neighboring keys."

follows, of course, that her musical tastes should be developed in a normal manner, regularly and completely, so that she will attain the maximum of talent that she is capable of.

For a young man, on the other hand, save rare exceptions, the study of music is indulged in in leisure time. It is important, then, to use from the start every means which will promptly and surely make this study a real diversion.

From the first lessons, our collegian ought to occupy himself exclusively with studying the use of the fingers, musical theory and the *solfeggio*. In this way, at the time when college duties will take up a large share of time, his studies in mechanism will already be so far advanced as to permit him to give up finger gymnastics; his knowledge in theory and in *solfeggio*, will allow of his applying himself to reading without fear of going in a wrong route; and later, when he has more leisure, he will become the good musician for which his incomplete but not unfruitful studies have laid the foundation.

CHAPTER IX.

THE PEDAL.

134. *Of what use is the pedal?*

The pedal serves to prolong sounds.

135. *What condition is indispensable in the employment of the pedal?*

Only those sounds should be prolonged by the pedal that belong to the same harmony, that is to say, which may be heard simultaneously.

136. *Is there a practical way of knowing if the use of the pedal is good or bad in a given passage?*

The passage may be played with the pedal; the hands being raised at the end, without letting go the pedal, so that the prolonged vibrations can be heard. If the sonority is pure, the use of the pedal is good; if the sonority is confused the use is bad. This experiment can be made in doubtful cases.

137. *In what cases is the pedal indispensable?*

The pedal is indispensable:—

1. Whenever one or more notes which the hand cannot hold are to be prolonged.
2. Whenever one or more notes are to be prolonged beyond the limits of the natural vibrations of the sounds.

3. Whenever there occurs the artificial binding of two notes or two chords at a distance from one other, which ought, however, to succeed one another without a break in the continuity.

138. *In what cases is the pedal useful?*

The pedal is useful whenever the connection and smoothness resulting from its use add to the charm of execution without altering its character.

139. *What is meant by altering the character?*

To alter the character of a passage by the pedal, is to bind what ought to be detached, to destroy the effect of rests, etc., etc.

140. *In what cases is the pedal harmful?*

It does harm whenever it prolongs sounds that may not be heard simultaneously.

141. *What are the sounds that may be heard simultaneously?*

Those that belong to the same chord; that can be struck together without offending the ear.

142. *When the pedal is put down for a note, a run or passage, when should it be removed?*

It should be removed when the chord changes.*

* It is sometimes well to renew the pedal on the same chord, if the sound is too heavy and becomes confused.

No; never before the second, and sometimes even in the third.

150. *Must the pedal, like the fingering, be indicated in writing?*

It is requisite; because it is important, for clearness and precision of execution, that the pedal be always put down and taken off at exactly the right time. Any variation is bad.

CHAPTER X.

THE OVERCOMING OF BAD HABITS.

151. *How can the bad habit of striking the hands one after the other be remedied?*

Only by practicing mechanically with the sole purpose of making the hands move together, until this fault be, if not entirely removed, at least on the road to it.

152. *How can the habit of dragging the fingers on the keys be corrected?*

It is necessary—

1. After striking each note, to raise the fingers quickly and too high.

2. Play only slowly, so that close watch be kept over the fingers.

3. Avoid, for some time, exercises and even pieces containing held notes.

A month's attention will suffice to correct this bad habit.

153. *How can stiffness be corrected?*

Stiffness being centred in the beginning of the forearm, it is easy to understand that the best correction would be a combination such as would maintain the hand and forearm in a state of absolute flexibility. The exercises that present this combination most favorably are

those for the five fingers, which must be practiced in the following manner:—*

1. Count two beats to each note, in a movement of exceeding slowness (about No. 60 of the metronome).

2. At first, in striking the note, drop the wrist and forearm as much as possible, without letting go the key; secondly, raise the forearm and wrist quickly.

3. Connect strictly in passing from one note to the next. Let the fingers be, as it were, glued to the keys.

4. During the first weeks of this régime practice only pianissimo.

5. Only begin the exercises with passage of the thumb when it is felt that some progress has been made.

154. *How can the habit of taking a bad position at the piano be corrected?*

By exercising in a manner contrary to whatever habit one has fallen into.

If the neck is too much bent forward, and the head lowered, hold the head and neck a little too far back. If the mouth is contracted, then practice with the mouth slightly open.

If there is a convulsion of any muscles, it is only necessary to give it undivided attention for a time. It is important to be seated neither too high nor too low, near enough to the piano so that the arms are not extended too far forward,

* I have discovered this process in seeking by every possible means to cure stiffness in the case of one of my pupils. The experiment fully succeeded. It goes without saying that the irregular movements indicated here are only admissible for the reason of the special end in view. In order to allow of the use of such means, the hand should have been already well trained.

and far enough off so that the arms are not drawn too far back.

It is also well when an accident happens in execution, to avoid any too expressive play of the features which reveal to the least artistic listener the fault that should have been avoided.

155. *How is it possible to overcome fear?*

There is only one way of overcoming fear, and that is to go into the fire. It is best, from principle, to seize every opportunity for playing before an audience.

However, although there be but one remedy, the causes for fear are numerous, and from the nature of these causes, more or less pain is experienced in overcoming emotion.

There is fear that comes simply from not being in the habit of playing. It disappears if the contrary habit be formed.

There is fear arising from the piece that is to be played. This is best surmounted by making oneself perfectly sure of the piece.

There is that particular emotion improperly called *fear* by people who have never felt true fear. An emotion eminently favorable, that communicates animation and feeling to the play, that only comes with the presence of the public.

Finally, there is real fear, that which is felt physically and morally, which affects the ideas, makes the hands cold and deprives the player of all his powers.

It is a difficult matter to radically cure this last. However, by continually fighting them with the aid of habit and the will, these disagreeable effects may be weakened, and even made to disappear. There will, no doubt, still remain an uncomfortable feeling, but it will do no serious injury to the execution.

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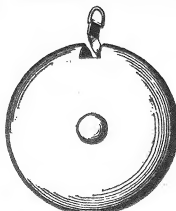
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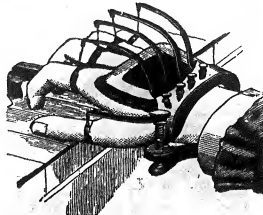
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